

# *Minicam* Photography

MAY, 1945

25 CENTS

CENTS IN CANADA





Argusflex picture  
1/10 at f.8



**argus**

Cameras and Optical Instruments



## FOR GOOD PICTURES

Write today for the 56-page illustrated book "Good Pictures" published by Argus to help solve your picture taking problems. Send 25c today to Argus, Incorporated, Ann Arbor, Michigan, Dept. C.

ARGUS, INCORPORATED

ANN ARBOR, MICHIGAN



## How good a detective are you?

**W**HAT can you deduce (to use a good detective-fiction word) from this photograph?

"Hm-mm . . ." you say. "Taken, no doubt, by a careful man with good judgment, on a bright spring afternoon . . . on Ansco film!"

The cleverly darkened sky, against which the blossoms and the flesh-tones of the subject stand out so brilliantly, suggests a filter. A glance at the light tone of the subject's lips tells you the filter was probably red.

The photographer who made this picture was careful and used good judgment . . . an excellent idea these days when film is hard to get! A well-thought-out picture is worth fifty careless exposures.

Another excellent idea is to standardize on Ansco Supreme film for all subjects in which fine grain and panchromatic color sensitivity are important. Supreme has plenty of speed for all normal indoor or outdoor picture-

taking occasions. Its emulsion characteristics make it easier for you to get negatives of exceptionally smooth and even gradation . . . the kind that make enlargements of outstanding print quality.

Supreme is the first choice of thousands of informed photographers. Try it in *your* camera and discover why. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

**Ansco**  
**SUPREME FILM**

# Minicam Photography

TABLE OF CONTENTS FOR MAY, 1945



## Articles

MATTER IN MOTION .....	18
AT EASE.....	JINX FALKENBURG 22
SYMPHONY REHEARSAL.....	ADRIAN SIEGEL 28
COME UP 'N SEE MY KODACHROMES.....	MAE AND IRA FREEMAN 36
KIDS ARE COLORFUL.....	37
SECOND GUESSES.....	BERNARD G. SILBERSTEIN 41
PHOTOGRAPHY TO ME.....	PAUL STRAND 42
TEST YOUR SYNCHRONIZER.....	ERWIN PFaffenBERGER 48
GO BACK TO A BROWNIE.....	MAURICE TERRELL 50
PET PORTRAITURE.....	A. D. HULL 61
INFRA-RED LANDSCAPE PHOTOGRAPHY.....	BURTON D. HOLLEY 66
SELL PICTURES TO A PHOTO AGENCY.....	ERNEST MAYER 78

## Departments

LAST WORD.....	10
PHOTO MARKETS.....	14
PHOTO DATA CLIP SHEETS.....	74
NEW PRODUCTS.....	94
BOOK REVIEWS.....	97
GADGETS, KINKS AND SHORT-CUTS.....	98
CAMERA CLUB NEWS AND IDEAS.....	105
SALONS AND EXHIBITS.....	110

Cover—JINX FALKENBURG by PAUL HESSE

See page 22



Photographing Musicians—page 28

EDITORIAL ASSOCIATES: John Hutchins, A.R.P.S., George R. Hoxie, A.P.S.A., L. Moholy-Nagy, Audrey Goldsmith, CONTRIBUTING EDITORS: Earl Theisen, Percival Wilde, A.R.P.S., Stuyvesant Peabody, A.R.P.S.-F.P.S.A. EDITORIAL SECRETARY: Agnes Reber, ART DIRECTOR: Robert Wood, BUSINESS MANAGER: Aron M. Mathias, FRANK ZACHARY, NEW YORK EDITOR, 35 PARK AVENUE, NEW YORK 16, NEW YORK. PHONE: LEX. 2-6183 HOME EDITORIAL AND BUSINESS OFFICE: 22 EAST 12th STREET, CINCINNATI 10, OHIO

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 E. 12th ST., CINCINNATI 10. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS. CANADA AND COUNTRIES AND PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 35 PARK AVENUE, NEW YORK CITY. TELEPHONE LEX. 2-6183 MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 N. MICHIGAN, CHICAGO, ILL., TELEPHONE FRANKLIN 7100, WEST COAST OFFICE: LOS ANGELES: 403 WEST 8th STREET, R. H. DEIBLER, ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938, UNDER THE ACT OF MARCH 3, 1879. PRINTED IN U. S. A. ESTABLISHED 1937.

# UNTIL HIS JOB IS DONE...

there's no let-up for us, either

A man in battle eats and rests with his gun ready for action. His is a full-time job. As long as he's on the job, serving him is a full-time job for 1543 of us here at Universal. So if you have to wait a while longer for that fine new photo and home movie equipment we promised you, you'll understand... the armed forces still need all the precision instruments we can make.

**WORTH WAITING FOR!** Cinémaster 8mm. home movie cameras and projectors will feature important improvements born of Universal's war work in precision instruments. Mercury II will be the minicamera designed especially for tomorrow's color photography.

MERCURY II



CINÉMASTER

## UNIVERSAL CAMERA CORP.

NEW YORK • CHICAGO • HOLLYWOOD

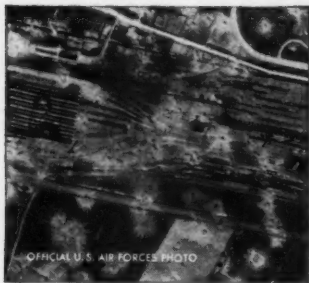


Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

Shown is the Bausch & Lomb Altimar f:4 Lens mounted in the Fairchild F-56 Aerial Camera.



## No Lens "Blackouts" from thermal shock



"Resolving power" has always been a criterion of photographic lens performance. Today, certain models of Bausch & Lomb lenses are capable of resolving individual railroad ties in photos made *five miles up*. The Bausch & Lomb precision standards and inspection procedures that make this performance possible are reasons you'll want to standardize on B&L lenses postwar.

All equipment that flies with our aerial reconnaissance planes must be capable of withstanding quick changes from sub-stratosphere cold to desert heat. To meet this new extreme demand, Bausch & Lomb chemists developed a new low-temperature cement for joining lens elements. The military services required a cement that would withstand temperatures from  $-65^{\circ}\text{F}$  to  $+160^{\circ}\text{F}$ , without fracturing, melting, or crystallizing. Laboratory tests show that the Bausch & Lomb

cement will endure temperatures well above and below the specified range.

In this, and many other ways, Bausch & Lomb is meeting the challenge of war—in the production of history's finest fighting equipment. Because of this, and many other war-born improvements in product and manufacturing technique, Bausch & Lomb promises post-war lenses and optical instruments that will set new standards of performance. Bausch & Lomb Optical Co., 505 Smith St., Rochester 2, N. Y.

### BAUSCH & LOMB

ESTABLISHED 1853

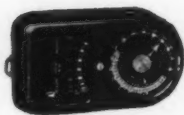


ECHOES OF  
*the Rainbow*



Photography comes alive in color. And in spring, floral colors caper and frolic through every hue in the spectrum. But to capture these rainbow echoes in true color is more than a casual art. While spring light is free from the winter's blue haze, and not yet flushed with summer's reds, you'll still need a WESTON for every color shot. The MASTER's highly selective viewing angle will give you the precise readings color photography demands, and its exclusive exposure-control dial will enable you *every time* to balance your exposures within your film's range. Weston Electrical Instrument Corporation, 617 Frelinghuysen Ave., Newark 5, New Jersey.

Not  
 available  
 today, but  
 WORTH  
 WAITING  
 FOR...





Weston *Exposure Meters*

# ANNOUNCEMENT

## *To all users of* PHOTO FLASH EQUIPMENT

1 Heiland Research Corporation of Denver, Colorado, for eight years exclusive manufacturer of the famous Heiland "SOL" Photo Flash Synchronizer, has discontinued the "SOL" name. This action was taken under agreement with Tung Sol Lamp Works, which has prior usage under legal trademark rights.

2 To avoid confusion, Heiland Research Corporation desires to inform the public that it is not in any way connected with King Sol Research Corporation, nor with Camera-Tech Research Corporation.

3 All genuine Heiland photographic equipment has been, and will continue to be, manufactured by Heiland in Denver, Colorado. This equipment now carries the  trademark. For your protection, look for the  on the equipment you purchase; it is your guarantee of precision, long life, and dependability.

### HEILAND RESEARCH CORPORATION

Denver, Colorado

GEOPHYSICAL, SCIENTIFIC AND INDUSTRIAL INSTRUMENTS  
PRECISION PHOTOGRAPHIC PRODUCTS



**It's a snap with  
Wabash Superflash**



*Superflashed with a No. 0 by J. L. Martox*

EVERYBODY—press, commercial and amateur photographers alike—recognize Wabash as "First in Flash." Extra-long flash-peak makes synchronization easy, uniform; makes snaps a snap; and even though our military commitments continue heavy, we're channeling more and more Superflash bulbs to your dealer—not only midgets but a range of sizes for every photographic need.



**WABASH** "FIRST IN FLASH"

WABASH PHOTOLAMP CORPORATION • 345 Carroll Street, Brooklyn 31, N. Y.

CANADIAN AGENTS AND DISTRIBUTORS: W. J. BROWN CO. LTD., TORONTO, CANADA

## How "MODERN" Training Gives Photographers SOMETHING ON THE BALL

To get ahead in photography, you need "something on the ball." The versatility, the ingenuity, the skill that lift the photographer out of mediocrity to successful, professional stature may be acquired through many years of experience... OR in a few short months, by modern methods, at famed, cosmopolitan

### SCHOOL OF MODERN PHOTOGRAPHY.



2. Smooth sailing marks the career of SMP graduate SANDI NERO (see right), recently placed with Phillips Halsman by SMP Placement Bureau. Halsman has been dubbed *The World's Greatest Portrait Photographer*; his name is synonymous with "the tops." Many other fabulous photographers, like Louise Dahl-Wolfe, Dr. Agha, Toni Frissell, look to SMP for career minded assistants.



4. Inspired coaching by SMP's star-studded faculty is sure to "bring out the best" in each student. Under "Modern" methods, ex-serviceman HERBERT MEISTER (right) progressed rapidly, was snapped up by Martin Munkacsy, top-flight illustrator, immediately upon graduation.



1. Striking record of success achieved by SMP graduates attracts students from all walks of life. Among SMP's feminine graduates, progress of CRIS EAGAN (see left) is particularly brilliant. Upon graduation, she joined avank studios of Vogue Magazine... now operates her own successful studios.



3. Self-confidence that comes with real know-how helps SMP students take shots of amazingly professional quality... helps them land promising photo- posts with top-notch photographers in jig time. Case in point is DAISY PEARSON (see left), who, though only recently graduated, was placed with Victor Keppler. Nice going!



5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M5.

**THE SCHOOL OF MODERN PHOTOGRAPHY**  
136 East 57th St., New York City

## The Last Word

### Combat Photographers

Sir:

Last year, while on temporary duty in Washington, I addressed a letter to you which was subsequently published in "Letters to the Editor." This requested anyone interested in Marine Corps Combat Photography to communicate with me. Several hundred letters from interested applicants were delivered to me. It was a tremendous response and Marine Headquarters secured needed men. I have since been assigned to duty with Capt. Edward Steichen, Navy Photo Unit, and that will explain why I did not personally acknowledge letters from photographers I knew.

PAUL DORSEY,  
2nd Lt., USMC  
Staff of Cinepar (Photo)  
C/o Fleet Postoffice  
San Francisco, Calif.

Sir:

Everyone at PM wanted to know how much Skippy paid MINICAM for that article. ("The Hard Boiled School of Photography.")

MORRIS GORDON  
DAN KELEHER  
WILBERT H. BLANCHE  
IRVING HABERMAN  
J. DEBIASE

New York City.

Sir:

I'll sue you for every lousy dollar. . . .

SKIPPY ADELMAN  
PM

New York City.

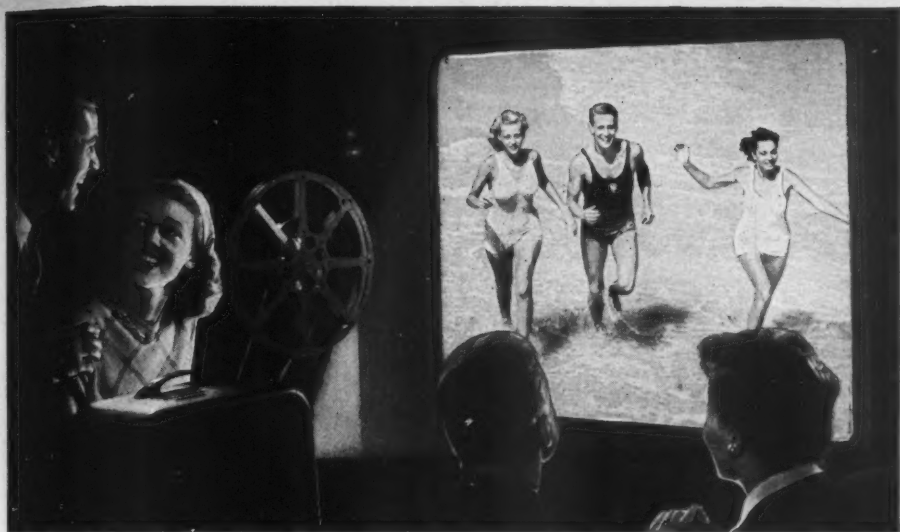
### From the Isle of Oahu

Sir:

I have enjoyed reading the February, 1945, edition of your most informative publication and, as I am a regular subscriber to MINICAM, I want to say it is one of your best editions. The articles on toning (Selective Toning by Pedro E. Hernandez) and makeup (Westmore Makes Up) and Bromoil (Turmoil in Burmoil) by Rudinger, interested me very much. Thirdly, the part of Gadgets, Kinks and Short Cuts about the longer battery case caught my eyes especially, for it was written by a buddy of mine with whom I was stationed in Avon Park, Florida, for quite some time. Sgt. Huntington was working on the case extension when I left there to come overseas. I am stationed on the Island of Oahu in the Hawaiian Islands at an air base in photo work, and have written the old camp where I worked with the sergeant, but have not heard from him or the rest of the fellows there. Could you possibly print this letter in your Last Word column, for I would like to get in contact with Sgt. Huntington and the fellows I knew in Avon Park.

CPL. ALFRED FABIE, 32556628  
San Francisco, Calif.

• We will forward any mail.—Ed.



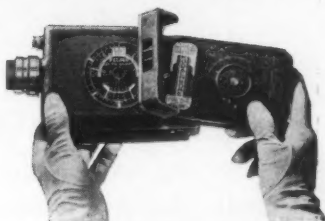
## "Vacation Spots Now Come to Us... via FILMO MOVIES"

"Until Victory we're letting Filmo movies bring our favorite vacation spots to us. That way we avoid nonessential traveling, and save money to invest in extra war bonds. Our *movie* travels are especially thrilling, because all our friends can enjoy them with us."

When you can travel again, remember this—trips are more fun if you take movies. For then you'll know that every cherished scene will be preserved for you, forever.

Most discriminating travelers choose *Filmo* Movie Cameras, precision-built by the makers of Hollywood's preferred studio equipment to give professional results with amateur ease... in beautiful full color or in sparkling black-and-white.

To be high on the preference list when the improved Filmo Cameras and Filmosound and silent projectors become available, register your wants *now* with your B&H dealer. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Estab. 1907.*



### THERE'S A FILMO CAMERA EXACTLY SUITED TO YOU

Here's Filmo Auto Load. It loads in an instant with 16mm. film magazines, color or black-and-white. Other Filmos use low-cost 8mm. film.

BELL & HOWELL COMPANY  
7163 McCormick Road, Chicago 45

Please send information about the improved  
Filmo Movie Cameras and Projectors.

Name .....

Address .....

City.....State.....MP 5-45

OPTI-ONICS—products combining the sciences of OPTics • electrONics • mechanICS

PRECISION-MADE BY



# Bell & Howell

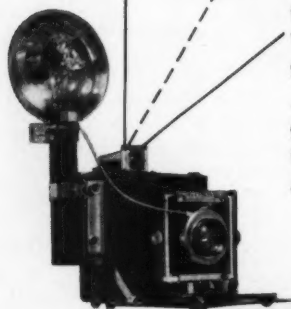


## Pin Up Girl of 1945

It's fun for all of us when Daddy takes pictures of me. He wants natural action shots so I give him natural action poses. Because there's a flash gun on his B & J Press Camera, Daddy gets the picture he wants . . . right when he wants it. He's no expert, but he takes mighty good pictures with his B & J Press Camera.

. . . and that isn't all. Daddy is always bragging to Mom about his Solar Enlarger . . . says the B & J Press Camera and Solar Enlarger are a winning team for "prize-winning pictures".

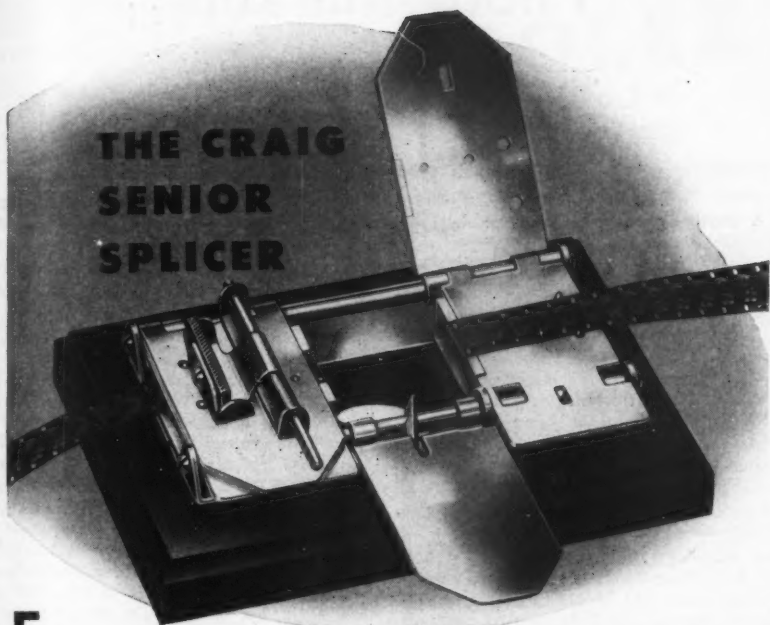
Free Catalog listing B & J items now available from your dealer.



**MANUFACTURERS OF B&J PRESS, WATSON AND GROVER  
CAMERAS . . . . SOLAR ENLARGERS AND ACCESSORIES**



## THE CRAIG SENIOR SPLICER



**F**OR the advanced movie maker who desires permanent, neat splices—guaranteed accurate to within 1/1000 of an inch—splices that h-o-l-d—CRAIG SENIOR SPLICERS are the choice. Designed for use with all 8mm or 16mm sound or silent film, each splice is made quickly and easily without wetting the film. Four simple steps—you insert the film, cut and trim it, scrape one side and then splice it. Splices made on a Craig Senior Splicer will not flicker on the screen—they run smoothly thru the projector without a noise. Good splices are easier to make on a Craig Senior Splicer. Put it at the top of your postwar buying list.

**10<sup>95</sup>**

Available now on AA5 priority or better

**CRAIG MOVIE SUPPLY COMPANY**

LOS ANGELES

SAN FRANCISCO

SEATTLE



# Photo Markets

By AGNES REBER

Editorial Secretary, Minicam Photography

**This month the editors of photographic syndicates and photographic agencies tell you what they want. At the end of the market listings, on page 78, Ernest Mayer of Black Star explains how a photo agency represents photographers and sells their work on a commission basis.**

*Atlantic & Pacific News Photos*, Box 2222, Hollywood 28, California. Wants human interest photos and city life subjects, no smaller than 5x7. Also nudes, 6x7 and 8x10. Rate of payment depends on subject matter and value for resale. Payment made on acceptance. Report made within thirty days. In most cases negatives must be available before sale is made. Work must be of professional quality.

*The Associated Press*, 50 Rockefeller Plaza, New York City. F. E. Resch, Executive News-photo Editor. News and feature pictures. Payment depends upon value of pictures.

*The Bettman Archive*, 211-A East 57th Street, New York City 22. Mr. Bettman writes that he is interested in old-time photographs during the period from 1890 to 1920. Fashions, street scenes, people at work and play, transportation: automobiles, streetcars, carriages; closeups and dramatic shots rather general scenes. Portraits of famous personalities: actresses, actors, statesmen, poets, etc. Complete picture morgues bought also. Send samples and detailed list. Rate depends on merit and rarity of prints. Wants the negatives, too. Queries are invited from commercial photographers who are ready to dispose of their back files and negatives.

*Black Star*, 420 Lexington Ave., New York City. A photo agency. Does considerable assignment work for *Life*.

*Camera Clix, Inc.*, 19 West 44th Street, New York City. Rene Leonhardt, Manager. Black and white pictures with stories. Also Kodachromes. Outright purchase or royalty. A photo agency.

*Columbia Newsphotos*, 60 East 42nd Street, New York City 17. Singles and sets of human interest; industrial photos; home economics photos; fashion photos and others of interest. Pays from \$3.00 to \$10.00 per photo, upon publication.

*Elliott Service Co., Inc.*, 219 East 44th Street, New York City 17. A. Lubatty, Photo Editor. Wants fire scenes, such as burning homes, business establishments, factories; scenes during fire or after fire. Auto accidents (no trucks); aircraft damage to private prop-

erty. Features and pictorials. Pays \$3.00 to \$5.00 per photo accepted. Payment made on acceptance. 8x10 glossies preferred. For approval purposes prints may be smaller. Not interested in pet snapshots.

*European Picture Service*, 353 Fifth Avenue, New York City 15. Wants series of story-telling pictures in black and white. In color, individual, large size Kodachromes suitable for cover use are desired. These may be seasonal shots of all type models. Payment is on a royalty basis, paid on acceptance. A photo agency.

*Federated Press*, 25 Asfor Place, New York City. Judy Blackman, Picture Editor. Wants labor shots, AFL and CIO, unusual shots on war effort, victory pictures of organized workers. \$3.00, up, per print, made on acceptance.

*Film City Syndicate*, 8632 Denver Avenue, Los Angeles 44, California. Semi-news pictures, prominent people, oddities, girl photos (cheese-cake), and good nudes. Payment is fifty-fifty, made first of month following publication. If possible, they would like the negatives too. No color.

*Free-Lance Photographers Guild, Inc.*, 219 East 44th Street, New York City. Arthur Brackman, Managing Editor. Wants pictures related to war effort, stories, stock pictures, Kodachromes, etc. Stock pictures on 50% royalty basis, other material varies. A photo agency. Monthly payment.

*Ewing Galloway*, "The World in Photographs", 420 Lexington Avenue, New York City 17. Needs pictorial, seasonal, human interest, farming, industry—almost any good picture on any subject, except news. Payment is \$5.00, and up, made on acceptance. Wants negatives, too, although they do not buy miniature negatives. Doesn't use much color just now.

*Philip D. Gendreau*, 369 Lexington Avenue, New York City. Wants human interest subjects, children and adults, animals and birds, scenics (all seasons), historical places, sports, industrial photos, symbolic and dramatized subjects, holidays—Christmas, New Year's, etc., accidents and fires. Pays \$5, \$10, and up, on acceptance. No color. A photo agency.

*Globe Photos, Inc.*, 536 Fifth Avenue, New

York City 19. Wants sets of 10 to 30 photographs telling a story. Do not send single pictures. Payment is 50 per cent, made on 10th of month. Send negatives. If you have any good cover possibilities in color be sure to send these along.

*Graphic House*, 149 East 40th Street, New York City. Roy Lester, Editor. Black and whites and Kodachromes. A new photo agency.

*Historical Pictures Service*, 852 Second Avenue, New York City 17. Old original photographs of famous personalities (portraits and groups), and historic scenes taken from life during the period 1840 to 1920. Payment depends on photographs.

*Hollywood Press Syndicate*, 6605 Hollywood Boulevard, Hollywood 28. Human interest, oddities, art studies, industrial art; single photographs or a series for layouts. Payment is on royalty basis, made on publication. Photos are syndicated in the United States and all foreign countries. Black and whites and Kodachromes.

*International News Photos*, 235 East 45th Street, New York City. Wants spot news, features and feature layouts. Payment is \$5.00 per picture, and up. Wants negatives, also, which they will return. Color and black and whites.

*Keystone View Company of New York, Inc.*, 219 East 44th Street, New York City. E. P. Van Loon, Editor. Wants business, industrial situations, scenic, typical homes, main streets, etc., for which they pay \$3.00 and up. Out-right purchase of negative or 50% commission on print sales.

*Monkmeyer Press Photo Service*, 225 Fifth Avenue, New York City. Dr. H. R. Monkmeyer. Features and singles of up-to-date character. Pays the usual rates on a commission basis, although occasionally they do some out-right purchasing. A photo agency.

*Paul's Photos*, 537 S. Dearborn, Chicago 5, Illinois. Nature and human interest photographs of pictorial value. Photos of new inventions, children at play or in various activities, farm scenes, strange sights and customs in foreign lands. Payment is \$1.00, and up, per print for glossy prints, unmounted, 5x7 or larger, made on acceptance. Also handles photographs on 1/3 commission basis. In the color line they want cut film color views, 2 1/2 x 3 1/2, and larger.

*Penguin Photo*, 520 Madison Avenue, New York City. Miss Ena Fielden seldom purchases pictures from "outside" photographers, but produces its own picture-features. Uses film stars as children, directors, cameramen, designers, make-up men, extras, stunt men, etc. Payment on fifty-fifty basis if outside picture is used. A photo agency.

*Pix, Inc.*, 250 Park Avenue, New York City. Wants only high class photographs of human interest or semi-news subjects. No cute babies

(Continued on page 78)

# BOLEX

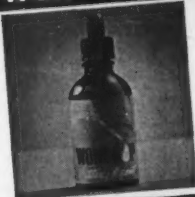
aids for  
Spring  
Photography

## RETOUCH-ALL KIT \$3.50



One complete package contains all you need for retouching. No pencil smudges... no stains. Amateurs and professionals alike can apply an even coat of color. Used for general or local bleaching, masking, vignetting, etc.

## WONDROP \$1.00



The concentrated wetting agent for all photographic solutions dealing with fixing, washing, toning, intensifying, coloring, opaquing, spotting, and retouching. Use only one drop per 8 ounces of solution. 4 fluid ounces, or 2000 drops.

## CINELAC \$1.00



Fingermarks, scratches, brittleness, etc. eliminated from prints and negatives. Cinelac protects black-and-white as well as color film. One 2-ounce bottle treats 5000 square inches of negative surface or nearly 1500 feet of 16mm film.

## CORRECTOL \$1.25



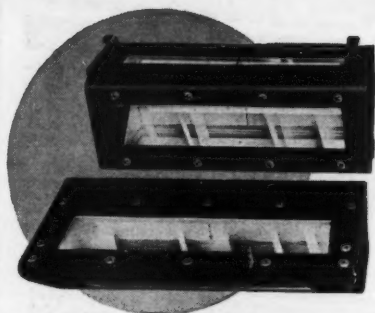
Economizes on paper and negatives. Permits local retouching by brush; uncovers shadow detail. Prints and negatives become fresher, crisper, more professional with one application of Correctol. Eliminates streaks, spots and mottle.

## AMERICAN BOLEX CO.

521 Fifth Ave. New York 17, N. Y.

LIVE BOWES TO THE ARMY FORCES  
BUY WAR BONDS AND STAMPS

# TERRIFIC BARGAINS IN WAR SURPLUS LENSES AND PRISMS



## TANK PERISCOPE

Complete set mounted components. Rugged, strong, originally constructed for U. S. Tank Corps. Consists of 2 fine Periscope Mirrors mounted in metal and plastic. Only plywood body frame is required to finish this exceptional Periscope. First surface mirror is well protected by glass windows. Set weighs 2 3/4 lbs. Overall length of mount 6 1/4", width 2 1/4". If available, would retail at \$40 to \$50.

Stock No. 700-M.....\$3.00 Complete Set Postpaid  
Two Sets (4 Units).....Special \$5.50 Postpaid

### SILVERED TANK PRISM

90-45-45 degree, 5 1/4" long, 2 1/4" wide, finely ground and polished. Would normally retail from \$24 to \$30 each.  
Stock No. 3004-M.....\$2.00 each Postpaid  
(Illustrated booklet on Prisms included FREE)

### PLAIN TANK PRISM

Same dimensions as above. This one is excellent for projecting all the colors of the spectrum. Worth \$24 to \$30.

Stock No. 3005-M.....\$2.00 each Postpaid  
(Illustrated booklet on Prisms included FREE)

### FOUR TANK PRISMS—SPECIAL

\$7.00 Postpaid . . . This is the most sensational bargain we have ever been able to offer.

### PENTAGON PRISMS

Originally produced for Army-Navy Gunsight, 90-45-45 degree, finely ground and polished optical glass.  
Stock No. 3006-M.....75c each Postpaid

### PORRO PRISM SET FROM ARMY'S & POWER BINOCULAR

Consists of 2 Porro Prisms to make an erecting system for a Telescope.  
Stock No. 3010-M.....\$2.00 Postpaid

### LENS SURFACE PRISM

An unusual Prism having one face ground convex with a 66 mm. f.l. Size is about 14 mm. long by 14 mm. high.  
Stock No. 3001-M.....\$2.00 Postpaid

### PORRO ABBE PRISMS

Size 9 mm. by 17 mm. . . . worth 20 to 40 times price quoted.  
Stock No. 3008-M.....25c each Postpaid

Satisfaction Guaranteed

All Items Finely Ground and Polished but Edges Slightly Chipped or Other Slight Imperfections which We Guarantee Will Not Interfere with Their Use. Come Neatly Packed and Marked.

YOU CAN EASILY MAKE Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

To translate millimeter measurements: 25.4 mm. equals one inch.

### SPECIALS IN LENS SETS

Set No. 1-M—"Our Advertising Special." 15 Lenses for \$1.00 Postpaid, plus 10-page idea booklet.

For copying, ULTRA CLOSE-UP SHOTS, macrophotography, experimental optics, magnifying and for making a two power 1/16 Telephoto Lens, "Dummy Camera," Kodachrome Viewer, DETACHABLE REFLEX VIEWFINDER for 35 mm. cameras, stereoscopic viewer, ground glass and enlarging focusing a/d.

TELESCOPES, low power Microscopes and for many other uses.  
Set No. 5-M—"The Gadgets' Delight." 35 Lenses for \$5.00 Postpaid, plus 10-page idea booklet.

Contains all the lenses in Set No. 1—plus twenty others of our more expensive lenses.

Set No. 10-M—"The Experimenter's Dream." 60 Lenses and New 50-Page Booklet "Fun With Chipped Edge Lenses." \$10.00 Postpaid.

Contains all the lenses in the above set plus 25 others that make this a "sensational buy." The variety of lenses in this set will enable you to conduct countless experiments, build a great variety of equipment.

### New 50 Page Idea Book "Fun With Chipped Edge Lenses"

Contains wide variety of projects and fully covers the fascinating use of all Lenses in sets listed above—only \$1.00 Postpaid.  
8 MM. MOVIE PROJECTING LENS SET—Stock No. 4011-M—\$1.20 Postpaid. Consists of 2 Achromatic Lenses, diameter 18 mm. and a focal length when combined of one inch.

### 35 MM. FILM ENLARGING LENS SET

Consists of 2 Achromatic Lenses to use at a speed of about F.8. These make a good substitute until Anastigmat Enlarging Lenses again become available.

Stock No. 6096-M.....\$1.50 Postpaid

### SCOOP! CONDENSING LENS SET FOR 35 MM. PROJECTORS OR ENLARGERS

Crown optical glass, aplanatic, diameter 52 mm. F. L. 88 mm. Set comprises 2 lenses.

Stock No. 4019-M.....2.00 Postpaid

### 35 MM. KODACHROME PROJECTING LENS SET

Consists of 2 Achromatic Lenses for projecting, 2 Condensing Lenses, and piece of heat absorbing glass with complete directions.  
Stock No. 6097-M.....\$3.60 Postpaid  
MICROSCOPE OBJECTIVE LENS SET—Stock No. 6093-M—\$2.00 Postpaid. 2 Cemented Achromatic Lenses (color corrected) which may be combined to make a microscope objective lens with a focal length of 1/4 inch. Use these to make a microscope for micro-photography.

### COMPLETE SET OF LENSES AND THE PRISMS TO MAKE A MONOCULAR (TELESCOPE)

These are from the Navy's 7 Power Binocular with 2" diameter objective lens.

Stock No. 4100-M.....Monocular Set—\$5.00 Postpaid

### WAR SURPLUS ACHROMATIC LENSES

Stock No.	Dia. in mms.	F. L. in mms.	Comments	Price
6017-M	12	80	Cemented	50c
6019-M	15	41	Cemented	60c
6021-M	18	49	Cemented	60c
6023-M	25	95	Cemented	75c
6094-M	16	75	Cemented	\$1.00

Order by Set or Stock No.

# EDMUND SALVAGE COMPANY

27 W. CLINTON AVE.

Dept. 3

F. O. AUDUBON, NEW JERSEY



"Cockers" by Franklin I. Jordan, taken with the aid of a G-E exposure meter

## For Better Pictures...

Correct exposure is important for any picture—but with pets or children, you have to get it in a hurry. That's where the G-E exposure meter, which is so easy to operate, can be a big help. *General Electric Company, Schenectady 5, N.Y.*

*After Victory* you'll want a G-E meter because it is:

1. Easy to use—one hand operated
  2. Dependably accurate
  3. Extremely sensitive
  4. Sharply directional
- and it's  
3 meters in one  
for camera, darkroom,  
and light control*



# GENERAL ELECTRIC

006-145E-0006



# MATTER *in motion*

**H**ERBERT MATTER is a photographer whose eyes and lens are open to new impressions.

Once he spilled a drop of ink in a glass of water, observing with amazement how its veil-like arms fanned out in a beautiful graphic pattern. "Well, this is interesting," he thought, and shot a fast still of the dissolving ink-drop. His ink-drop portraits may not be great photography — but breathes there a man with soul so dead who can deny that they are a lot more fun than the ever present S-curve?

Matter isn't hidebound by taboos and conventions which thwart the creative impulses of many amateurs and professionals. He likes to poke his camera under stones more prosaic photographers would never dream of turning over. As a consequence, they take the same stereotyped pictures year after year, while you can always count on Matter to fish up something new and different.

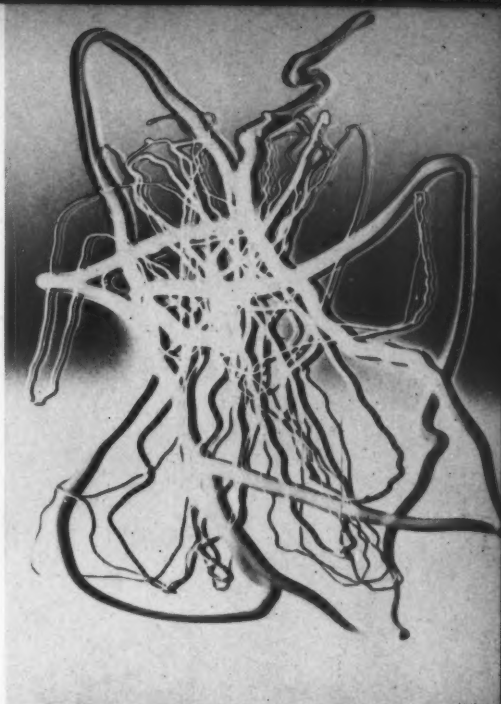
Matter has made a series of "light-drawings," by holding a lighted match in front of the open lens of his camera and drawing patterns in the air. He has also photographed flame licking up his fireplace chimney with the unbridled energy of a three-alarm blaze, and the rippling effect that water makes when swung in a glass bowl under the beam of a single spotlight.

"What's so wonderful about these pictures," cries the amateur. But secretly, you can bet that he is envious of a daring imagination.

Matter's quest for pure movement in photography led him to build his own stroboscope, because he felt that the cold, impersonal, and unemotional effects usually obtained with this device left something lacking. His home-made stroboscope consists of a cardboard wheel with a cut-out hole in it, driven by a small motor, which interrupts movement.

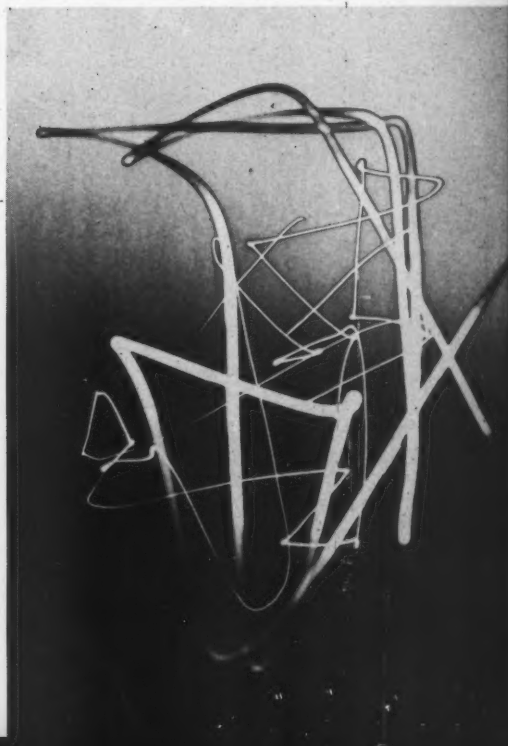
Matter's technique differs from other stroboscopic workers, who freeze motion with mechanical precision at uniform split-second speeds. Such images are beautiful—but with the chill perfection of statuary. In contrast, Matter's pictures are warm, human, poetical, because he influences the mood and tempo of his stroboscopic shots by varying the speed of the rotating disk, first slow, then fast. His photographs are thus a genuine rhythmical re-creation of the moving body, possessing unusual gradations of value and the fluidity of motion itself.

The moral of Matter's pictures is that photographic material is kicking around underfoot in the least likely places—at the tip of a lighted match, in a glass of water if you just look for it. They prove that only the photographer with an open mind can ever hope to register new, exciting impressions.



#### LIGHT DRAWINGS—SOLARIZED

*Turn page for Matter's*  
POETRY IN MOTION









## AT EASE

BY JINX FALKENBURG

**I** LIKE to work with photographers, and I believe that's the reason they can make good pictures of me.

Creating photographs is a teamwork proposition. The most successful photographers with whom I have worked operated as if we were partners.

For the best creative work in front of the camera one must feel free and "at home." The photographer should make the model feel at ease and the situations to be photographed should be real and down to earth. That's what I particularly like about Paul Hesse who discovered me and was my first big photographer. He flattered me and made taking pictures a game

and I, for my part, was always trying to challenge him by striking poses or doing things that made him want to reach for his camera. He did this month's cover.

Paul is a great artist and because of that he could not resist photographing a good pose whether his clients had ordered the shot or not. He did not know that my mother "Mickey" sat up late the night before dreaming up ideas and even making special clothes for a situation that could lead to a compelling picture.

To make the many score of photographers with whom I have worked want to take my picture has been a game with me, and I have always felt myself a failure



JINX FALKENBURG

*Earl Theisen*



Photos by Earl Theisen

unless the photographer who came to my house used all his film. I am careful not to boss them around, and I do not make a nuisance of myself with suggestions or hints. I like to be photographed and in advance I study up poses that will be striking or new bits of photogenic business.

What success I have had is not entirely my own, but partly due to the resourcefulness and constant help that my mother "Mickey" has given me. It's a common sight at our house in the small hours to see her whipping up a dress for me for a photographic session the following morn-



ing, or designing a special outfit that will charm the photographer into taking additional pictures. We get a lot of fun out of doing this, too.

You must "give" to make good pictures. Soon after I came back from the hospital I had to make a snow scene in Southern California in the middle of summer. I have had to model bathing suits in winter to be published in summer and then when summer came I wore heavy fur coats for winter publications. I once walked on the edge of a skyscraper for *Life*. On another occasion, in his determination to get realism, Earl Theisen really made me chop wood for *Look*. It's all a game and often not an easy game.

We have drawers full of props and remnant material for special costumes at our house that have been collected for the sole purpose of having cloth with a texture suitable to carry out the motif and pattern of any specific picture idea. I often go to the dime store or bargain basement to get these remnants; it isn't how much a thing costs, it's what is done with it, that counts.

Once when Paul Hesse called saying he wanted to come over and talk about a Mexican picture that he needed, Mickey and I rushed out to the back yard, dragged



*Columbia Pictures Photo by Coburn*

JINX FALKENBURG



*Columbia Pictures Photo by George Hurrell*

out some pottery and serapes, took the American clothes off our Mexican gardner, and gave him a big sombrero. We were all ready for Paul with a back yard that was almost authentic Mexican. He im-

agined that he had discovered four picture settings there in our back yard all by himself, and he won't know until he sees this that we laid a trap for him.

*(Continued on page 107)*

**PAUL HESSE** works out details for a sports shot in color. Jinx plays championship tennis; could be that Hesse is getting some pointers. That Boy Scout axe is standard equipment, but then that is another story, too long for this page.

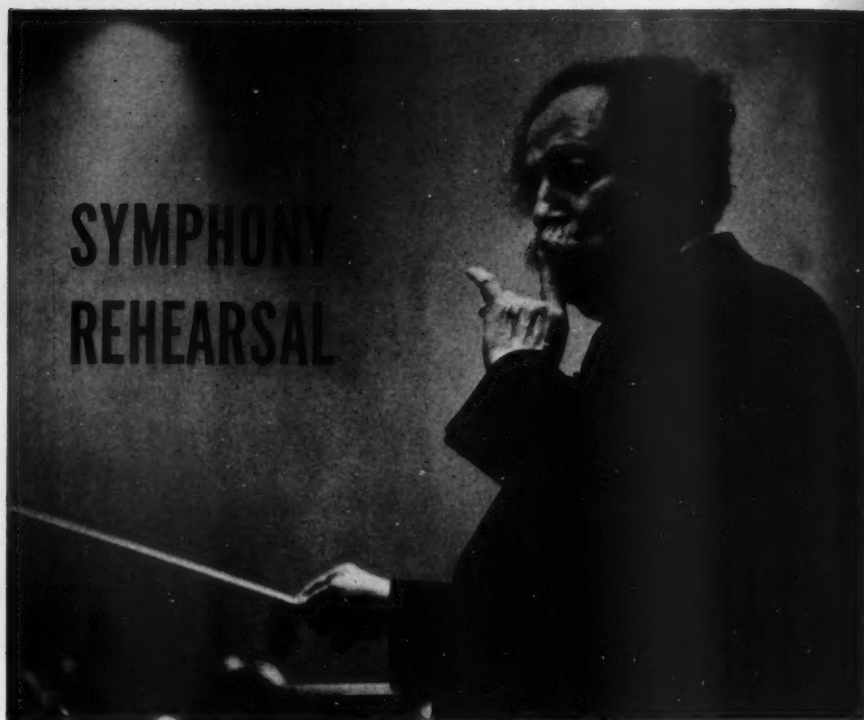
**TRYING** to look glamorous in Burma — my ermine coat helped, but it took a beating.



*Earl Theisen*

*U. S. Army Signal Corps photo*





PIERRE MONTEAUX

TEXT AND PHOTOGRAPHS BY ADRIAN SIEGEL

**P**ERHAPS Barnum was the first great showman to recognize America's attitude toward the great artists in the entertainment world—a star-gazing worship of the glamorous gods of the stage. This attitude filters through our approach to all those who have any claim to achievement or even to notoriety.

From my place in the 'cello section of the Philadelphia Orchestra I have felt the same hero worship toward the great of the music world. Added to this, I have the opportunity to observe these artists at work, or should I say at play, during rehearsals. Under these informal conditions their human qualities are revealed. The candid camera has been a means of catching and preserving the tense emotional moments of the famous artists. Some claim

that these unguarded candid shots are cruel. Rather, for me the revelations increase my admiration and respect. Assuredly such portrayals cannot flatter.

The question of flattery is ever-present when considering portraiture in the arts. Through the ages most portrait subjects have desired that the likeness enhance the outer shell so as to preserve something beautiful for posterity. The masters were able to compromise with their patrons so that many portraits became, and remain, great art. Hollywood has carried that old idea into a new medium and into the new art of camera portraiture, where glamour, however achieved, is the prime issue. This attitude has also infiltrated the advertising art.

In contrast is the frankness of the rep-



FRITZ KREISLER



#### ADRIAN SIEGEL ON THE GRIDDLE

**THE CONVENTIONAL**, or inquisitional method, of photographing a musician, is to arrange elaborate lighting, place the subject on a table or elevated platform, find an uncomfortable position for the photographer, and take a picture of butterfly shadows and angles, that spell artiste with the final "e" firmly clutched.

Siegel uses the natural ceiling light which ordinarily lights a stage during rehearsal. He works so unobtrusively that his subjects are unaware he is taking their pictures. He captures them in natural poses and with natural expressions. Many of the disadvantages of this informal and extemporaneous method he turns to his own advantage; for instance the grain of enlargements he uses as a texture, and the movement caught at low speeds he uses to suggest action. He is a master at catching the subject at the exact moment of revealing a trait of temperament or personality—highly characteristic gestures and expressions.

Siegel learned his subjects from long years of rehearsals and performances with them, and when he takes a picture of a musician it is the musician that is photographed, not Siegel as he might want to be; nor as Siegel imagines the public wants a musician to look.

ortorial news camera, where the exigencies of the moment have denied compromise. Today this seems to be developing with greater daring than any other photographic form.

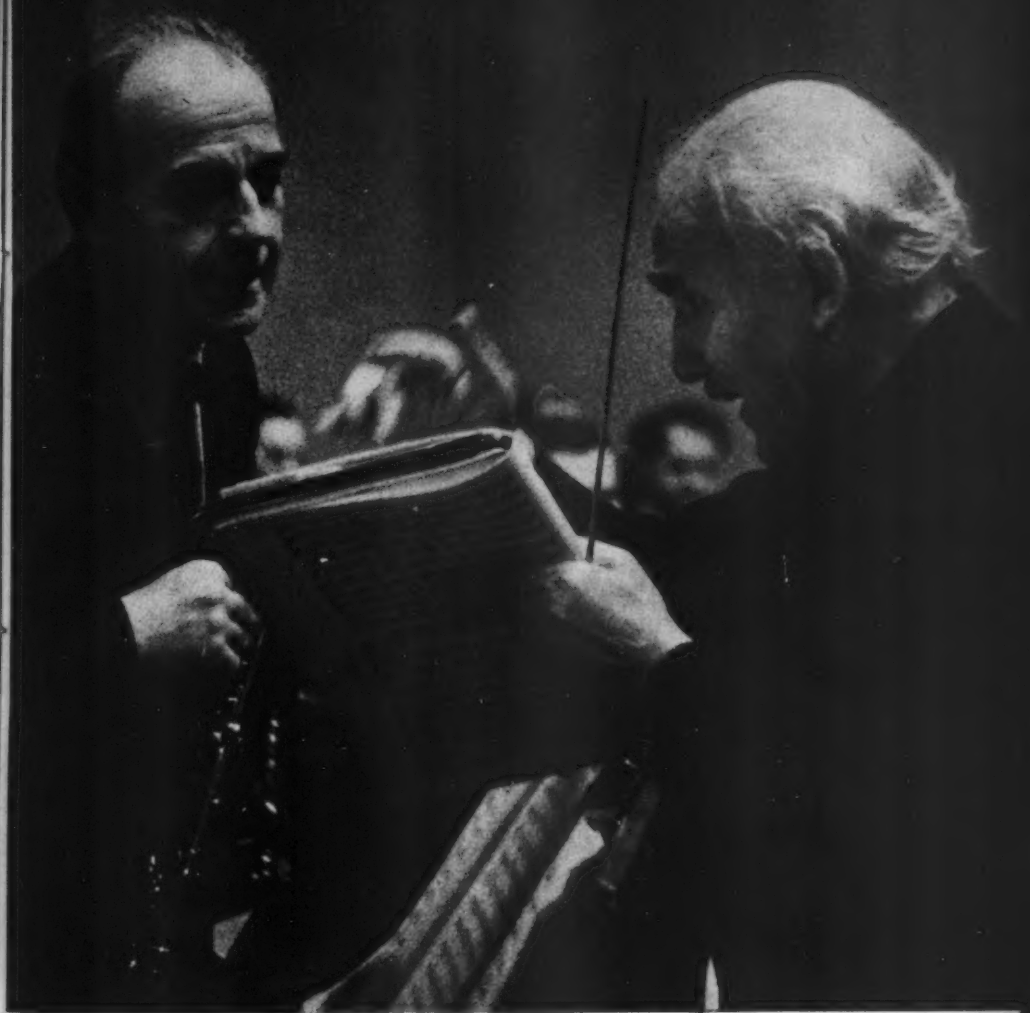
I feel my work lies between these two fields. It is not portraiture, nor is it truly reportorial. What I strive to do is to catch that fleeting moment when the veil is drawn from the inner being of the artist.

That I have not been brought into court shows that while musicians may be egotistical, their vanity is tempered by a sense of humor. Of course, it is easier to be amused by a grimace on the face of a rival soloist than on one's own face. Because recording artists have become accustomed to glamour photographs, the advertising-art departments of the recording companies hesitate to use candid, informal shots, such as mine, with their record releases. But the Victor Company's Kreisler album, "Of My Favorites," has several of my photographs on the inside cover.

The public's response to candid photographs of the type presented here is proof of a new relationship between the artist and his audience. To know that, even after years of concertizing, a soloist can be as nervous and tense as a novice and that a conductor does perspire from physical exertion as does a ditch digger, bridges the gap between the star and the star-gazer.

It has been the tolerance and encouraging understanding of Eugene Ormandy, the permanent conductor of the Philadelphia Orchestra, that has enabled me to pursue my experiments in shooting the stars. While he has as much intensity as any conductor, he has tempered his moods and permitted me liberties without which I could not work.

That many of the artists are photogenic is their happy advantage. Toscanini presents no problems, except temperament, for his leonine impressiveness is always present. The fact that I do not use flash at rehearsals has increased my lighting problems, but it has given me the advan-



MARCEL TABUTEAU AND ARTURO TOSCANINI

tage of being free to work without disturbing the artists. Certainly Toscanini, whose aversion to flash is widely known, might not have been so gracious to me had I used flash. He even asked his son, Walter, "When does Siegel take his photographs. He plays cello!"

Grace Moore, camera conscious from her Hollywood experiences, insisted, "Not

this side. The other side is better!" I replied, "It looks good to me." "Don't tell me," she said, "I have been in the movies. I know better."

Fritz Kreisler, whose gentleness and amiability shows in all his photographs, told me to do anything I wanted. "I'll pose for you if you want. I can hold still even for four seconds."

I gave Lily Pons, whom I have been photographing at rehearsals for the past five years, some prints. She thanked me and with her charming French accent, asked, "Are you going to take some more? I like to keep them for my album." One hot summer day, I caught Lily Pons holding a high note, giving her husband, Andre Kostelanetz, a chance to mop his brow. When he saw this print, he exclaimed: "She looks like she is screaming and I am holding my head. That's not so good."

Gregor Piatigorsky, the great 'cellist, said, "Do I make such faces when I play?" To which I replied, "And how! You should see some of the other prints."

Recently I spoke to a friend of Helen Traubel's and asked if he thought she would mind my very unglamorous pictures. He reassured me, "She's a good sport. And she's proud of the heroic proportions that enable her to sing the strenuous Wagnerian roles so magnificently. Why she even boasts of how many minks it took to make her coat."

The great Rachmaninoff allowed me to take some pictures in his dressing room during a rehearsal intermission. I said, "Mr. Rachmaninoff, I do not want you to pose." "Oh!" he replied, "I never pose." But as I raised the camera he stiffened up as though held in the vise of a metal brace, that familiar adjunct of the photographic studios of the gay nineties.

Heifetz said, "Until I spoke to you, I did not know you were there." By that time I had already taken twenty-five shots.

Like Americans, particularly those with families, many of the soloists are camera addicts, which helps me, too. Menuhin was eager to speak of his camera and his endeavors to photograph his family. Even the lack of a mutual language is bridged by the enthusiasm for candid photography. Bacaloni and I held a long conversation, each expounding his pet theories of photography. He in Italian and I in English and neither of us understood the other.

The technical angles of my photographs



IN CONFERENCE.....



SERGE RACHMANINOFF AND ORCHESTRA FRIENDS



OSCAR LEVANT

are really scanty and not very important. All of my pictures are taken with a Leica camera, with a Summar lens F.2, at a twentieth of a second. I find the Leica most convenient because I have 36 exposures to the roll, which eliminates frequent changes. I had used an ultra speed film most of the time, but now I use what I can get. Occasionally I can use a medium speed film, if it is fresh. As film ages it seems to lose speed and also acquires a coarser grain. At least this has been my experience.

At times I get some very dramatic pictures which are very grainy. Then I use the graininess to serve a purpose, since it gives the effect of having used a texture screen. Using a wide open aperture at F.2, which gives small depth of field, I can, with the range finder, of course, critically focus on my main subject and

diffuse the orchestra background. In my opinion the effectiveness of my pictures might be lost if they were sharp throughout.

Most articles on portraiture of any type stress catch lights in the eyes, to give life to a picture. In my work this is impossible because of concert stage (ceiling) lighting. For developer I use Ansco 17, Harvey's 777, or Defender D 6. For medium speed film I use Eastman's D 76.

Having acquired my photographic education from trial and error experience; from looking at photographs; and from reading magazine articles. My methods may be conglomerate and unorthodox. This does not bother me because I am more interested in making a picture that has something to say than in producing a technically perfect example of photography.



LILY PONS



HELEN TRAUBEL

EUGENE ORMANDY, CONDUCTOR, PHILADELPHIA ORCHESTRA



# COME UP 'N SEE MY KODACHROMES

BY MAE AND IRA FREEMAN

**W**HEN your friends hear this invitation, do they cringe in terror and make excuses, or do they accept with delight? The question refers to the ordinary run-of-the-mill audiences, your friends and casual acquaintances, and not to those two hand-picked groups—relatives who will jump at any chance to see pictures of the baby, and slide addicts who love to come so that they can privately gloat over the superiority of their own work.

Attention to a few details means a great deal in the presentation of a group of Kodachromes. First of all, be sure that your guests are comfortably and strategically seated. If possible, they should all be located between screen and projector so that no stray beam from the projector distracts their eyesight. Every member of the audience should be seated as squarely as possible to the screen so that the enjoyment of the last few slides is not marred by a stiff neck. Ingenious little baffle screens can be made to shield every bit of scattered light from the projector—you will be amazed to note how the tiniest glow reflected from a wall or a ceiling can "wash out" your projected pictures.

Always focus before you show your first slide. An efficient focusing slide can be made by scratching or inking a few lines on one of the blank squares at the end of a roll of film and binding it like the rest of your slides. Don't spoil your first Kodachrome by flashing it on the screen distorted and out of focus while you hectically move the projector forward and back to get the proper size.

As for the presentation itself, the first commandment is: Weed out ruthlessly. Nothing is more boring to an audience than to be shown a pale lavender smear with a blob of orange floating in its middle, with "I guess this is just a trifle over-exposed but it was *such* a pretty sunset,"

or "This is a little blurred, but the baby was *so* cute in the bathtub." Have a separate box for your Show slides and be very firm about which ones are admitted to that exclusive group. The others should be segregated to be shown privately for your own interest only. The Show box should contain slides that are perfectly focused and exposed, and the subjects should have variety and be of general interest. If you have half a dozen Kodachromes of the rose garden, pick only one or possibly two for your selected group. The audience will find one good picture of your garden enchanting, the second one will be interesting, and succeeding ones will find them starting to fidget and wonder whether they'll make the last bus home.

Line up your slides in advance, selecting the order with great care. If you have two beautiful sunsets, don't show one right after the other. See that they are spaced well apart, and each will receive its own appreciation undulled by appetites just sated. Everyone loves children but the fondest adult will soon wilt under a barrage of slides showing little Iodine eating oatmeal, little Iodine having her bath, little Iodine climbing upstairs, little Iodine climbing downstairs, little Iodine just climbing, etc., etc. Save these for the relatives and select only one or two of the child in her most charming and best-photographed pose for general exhibition.

The old vaudevillians knew how to gauge the level of audience attention and always saved their best acts for the end. If you have one or two Kodachromes of outstanding merit and breathtaking beauty, show these last and your guests will be left wanting to see more—and that is a very good way for a show to end.

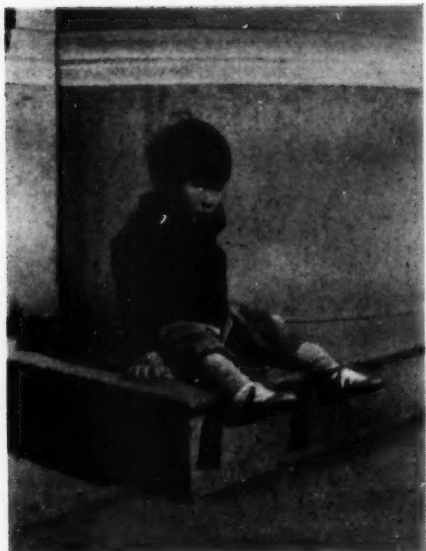
In order that black-and-white slides should not be anti-climactic as they are apt to be when interspersed with color

(Continued on page 92)



"DADDY, COME HOME"

AVERY SLACK



JOHN E. MAHN

**COLOR EMPHASIS** may easily be obtained by posing a subject against a neutral background.

Dear Sir:

Here is the second batch of Ansco Color I have sent in so far. You might like to know that I am eighteen years old, still in High School, in fact I am in a class right now. I free-lance in the evenings after school and on week ends. By the way, I have processed all of my Ansco Color film that I have sent in so far. Send my color shots back to my home address, since I expect to be in the Army any minute. I guess I will sign off for now and quit bothering you with all this information you don't need anyhow.

Yours truly,

Ronald Gordon.

## **KIDS** *are colorful*

RONALD GORDON





KARL BAUMGAERTEL

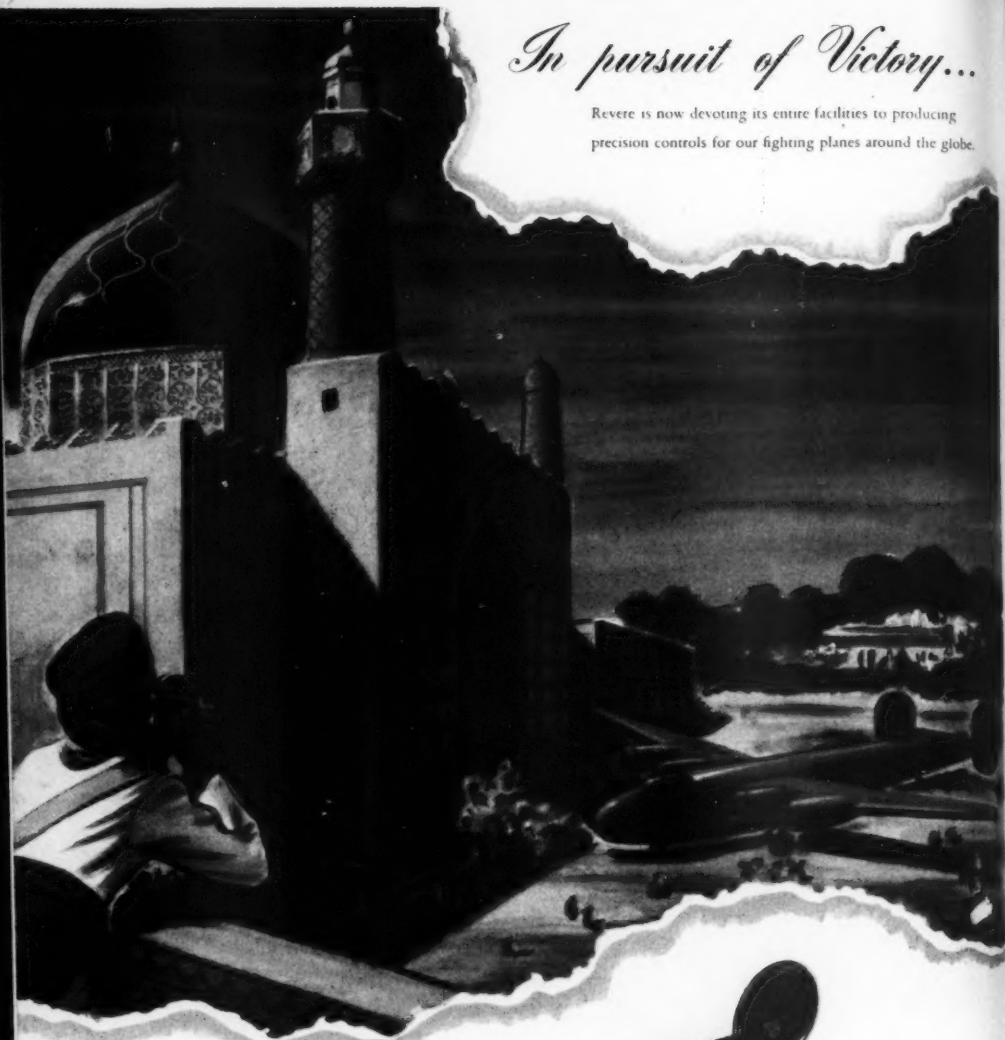
**SPONTANEITY**, simplicity and deft sense of color composition characterize the candid approach to these action pictures. Baumgaertel used a 35mm. against a California sky; Mansfield made his picture on 5 x 7 Kodachrome.

CARL MANSFIELD



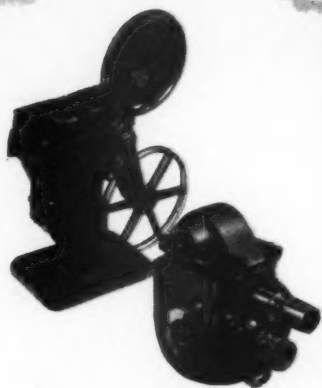
## *In pursuit of Victory...*

Revere is now devoting its entire facilities to producing precision controls for our fighting planes around the globe.



## *and in pursuit of Happiness...*

after victory Revere 8mm equipment will be distributed throughout the world. Embodying advanced ideas, Revere Cameras and Projector will bring you an even greater measure of hobby happiness. Meanwhile, speed the day of victory by buying more war bonds!



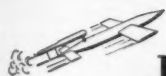
# Revere 8

REVERE CAMERA COMPANY, CHICAGO 6, ILLINOIS

*Peacetime Manufacturers of Quality Home Movie Equipment*



Official U. S. Army Signal Corps Photograph. GRAFLEX-made



## Robot bomb caught in the act!

Here is one of the most remarkable pictures of the war. A Nazi robot bomb crashed into a town in southern England. A man and a camera somehow worked together to snap the blast at the one precise picture-taking moment. They even caught the blaze of the explosion through shattered windows.

We don't have the photographer's name. We only know that he wears the Signal Corps insignia... that he uses a Speed-Graphic to record the war's great moments.



# GRAFLEX *gets great pictures!*

VISIT GRAFLEX INFORMATION CENTERS for all GRAFLEX users, at 30 Rockefeller Plaza, New York 20, New York and 3045 Wilshire Boulevard, Los Angeles 5, California. When in New York be sure to see the GRAFLEX exhibit, "Photography at War," in the Museum of Science and Industry, Radio City.

## HERE IS THE ANSWER

to why it takes weeks instead of days to process and return Kin-O-Lux Movie Films.

Many Kin-O-Lux products are in use by the armed forces and government agencies. Many members of the Kin-O-Lux plant are serving in the armed forces. In addition, plant processing facilities have been used for vital war work.

With these facilities curtailed, we were faced with the choice of hurrying, by a few days, the processing and returning of films at the sacrifice of quality or maintaining the quality—you know to be among the finest in the nation—even though it took slightly longer.

We know quality is what you seek. Therefore, our decision is to continue to process Kin-O-Lux Film in the same manner with the same scrupulous regard for fine workmanship in order to continue giving you the most for your movie money.

**KIN-O-LUX INC**  
105 WEST 40th STREET, NEW YORK 18, N. Y.

## PHOTO MARKETS

(Continued from page 15)

or plain portraits. Mostly series and sequences. Mr. Leon Daniel writes that he prefers pictures taken with Rollei-flex type camera. Payment is 50 per cent of all amounts received, made on 15th of month following receipt of payment by Pix. In order to make additional prints, negatives are welcome. In the color line, they want Kodachromes that are larger than 35 mm. A photo agency.

*Schostal Press Agency*, 545 Fifth Avenue, New York City. Robert F. Schostal. Wants Kodachromes for use as magazine covers and for advertising purposes. No smaller than 4x5, and the preferred size is 5x7. Payment on a fifty-fifty basis, with \$75 as minimum each paid to photographer. A photo agency.

*Underwood & Underwood News Photos*, 3 West 46th Street, New York City. Single photos of news events of national importance, features, industrial, scenic, travel, scientific and photos of new inventions. Pays 35% of sale price.

*Universal Trade Press Syndicate*, 724 Fifth Avenue, New York City 19. Mr. M. S. Blumenthal, Manager, writes that they work chiefly through staff correspondents. Anyone interested in writing for business paper market should get in touch with this company. They are always glad to receive on approval photos of likely interest to technical or merchandising publications from photographers around the country. A combination literary and photo agency.

*Wide World Photos*, 50 Rockefeller Plaza, New York City 20. Wants news features pictures in black and white. Send negative, too. Payment varies, made on acceptance.

### SELL PICTURES TO A PHOTO AGENCY

By Ernest Mayer, Black Star

**P**ERHAPS I am prejudiced, but if I were a photographer eager to sell my pictures, I would select a good picture agency and let them do the job for me. I can offer this advice because I have been working in the pictorial field for twenty years, and I know what agencies can do for photographers.

(Continued to page 80)

**Learn PHOTOGRAPHY at Home**  
Splendid Hobby or Vocation  
Prepare in spare time. Practical basic training. Long-established school. Send for free booklet, "Opportunities in Modern Photography" and particulars. Sent postage prepaid. No obligation.

**AMERICAN SCHOOL OF PHOTOGRAPHY**  
1315 S. Michigan Ave., Dept. 1945 Chicago 5, Illinois

**\$2000.00**  
**IN PRIZES**  
*For Best Photos*

**YOU MAY WIN THE  
 EQUIPMENT YOU'VE  
 BEEN PLANNING FOR  
 ...IN THE  
 DeJUR PHOTO CONTEST  
*Starts May 1st***

Here's your chance to win the movie camera or projector, the enlarger, exposure meter or range-finder that you've planned to own, after Victory. For best photos, DeJUR will award Merchandise Certificates to be cashed in for DeJUR equipment when civilian production permits.

**Who may compete.** The DeJUR Photo Contest, beginning May 1st, 1945, and closing midnight, August 31st, 1945, is open to all service men and women in the U. S. and abroad, and to all civilians in the U. S. and Canada . . . excepting personnel (or their families) of the DeJUR-Amsco Corporation or its advertising agency.

**What kind of pictures.** Anything goes . . . from a snapshot to a salon print . . . portrait, landscape, nature study, camp scene, action shot, or what have you. Excellence will be judged more by *popular appeal* than by technical superiority. Decisions of the judges are final. All material submitted

becomes the property of the DeJUR-Amsco Corporation, but pictures will be returned to members of Armed Forces on request.

**How Armed Forces enter.** Simply send in your photo with your full military and home addresses, and, if possible, the name and address of the dealer who served you in civilian life. Families of service people! You may enter pictures taken by your boy or girl in service. Write and tell them about it!

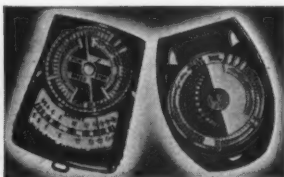
**How civilians enter.** Ask your favorite dealer for a DeJUR Photo Contest Entry Blank listing full details. No pictures will be judged without it.

### **\$1000 for Armed Forces . . . \$1000 for Civilians . . .**

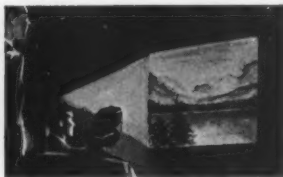
The following prizes in DeJUR Merchandise Certificates, apply to both groups: *1st Prize*, worth \$300.00. *2nd Prize*, worth \$200.00. *3rd Prize*, worth \$150.00. *4th, 5th and 6th Prizes*, worth \$50.00. *7th to 16th Prizes*, worth \$20.00.



**For Your Postwar Darkroom.** It's easier to get better prints with DeJUR "Versatile" enlargers. Model I, for instance, has unique precision control over negative distortion. DeJUR "Master" all-purpose foot switch, is also "engineered to give you more for your money."



**For More Prize-Winning Pictures.** Rugged, accurate — tested in battle action — DeJUR "Critic" exposure meters are "camera-mated" . . . restricting light acceptance to the acceptance of the average camera's lens. New direct-reading scale on "Autocritic" model permits immediate calculation without transposing.



**For Home Movies — After Victory.** DeJUR movie cameras and projectors, incorporating the newest and best in modern design, can be yours as soon as war conditions permit. Worth waiting for! Worth competing for! Watch for future announcements and get ready for their thrilling, popular features.

SEND YOUR PICTURES TO: **PICTURE CONTEST EDITOR**  
 DeJUR-AMSCO CORPORATION • LONG ISLAND CITY 1 • NEW YORK



If you wish to present your pictures to an agent, you must be a photographer with a regular production of more than piddly good pictures before you can think of having work sold commercially. If you think of seeing your pictures used in advertising you have to have the written permission of your models for such purpose, (so-called "model releases").

When you have reached the point where you feel you have enough saleable pictures, do not hesitate to take twenty or thirty of your prints (preferably 8 x 10, glossy, not mounted) to the agency of your choice and talk the matter over with them. You may be sure of a courteous reception, even if the verdict should be "No". In many cases you may receive valuable practical advice, concrete suggestions you would hardly get elsewhere.

Most agencies will not accept work for sale unless the photographer has at least one hundred good prints of suitable subject to offer. It rarely pays you or the

agent if you start with less.

It has happened more than once that a photographer came to show us some of his pictures and found, to his own surprise, that not long afterwards he had turned into a successful professional. Whenever an agency feels it has discovered a budding "great photographer", it will string along with him, kindle the small flame into a lustily burning fire, work with him, care for him as his nursemaid until he has reached his goal.

But even if you are not in this class, the mere fact that an agency is willing to accept your pictures for sale means something to you. Acceptance classified your work as comparable to professional standards.

Not every photographer intends to become a professional under the guidance of an agency. However, there are hundreds who enjoy photography as a hobby who would also appreciate using it as a lucrative sideline. For such photographers,

## FOTOSHOP

### "The Nation's Color Headquarters"

LISTED BELOW is a representative group of color items and accessories comprising a small part of our tremendous Color Department. **FOTOSHOP** is Headquarters for amateurs and professionals alike.

#### Specialized Color Equipment

Curtis-Dufay Color Separation  
Printer with Kodachrome Filters \$15.00  
National Color Print Calculator... 1.49  
8x7 Precision-Devin Metal Hold-  
ers—Used EN... 3.39

CORECO Automatic Clinical Color  
Camera, exclusively featuring—Inter-  
nal Electronic Synchronized Flash  
Unit, Automatic Diaphragm Control  
and Focusing, Allowance for Inter-  
changeable Brackets for eyes, molar,  
etc. Uses standard Bantam Kodachrome.  
With case... \$323.00

#### Slide Accessories

Stereo 35MM or Bantam Stereo-  
scopic Outfit (complete with  
Viewer, Tripod, Adapter, Slide  
Mounts). List \$17.50. Special  
Albert Thermo-Sealer... 12.50  
(Complete with Mask and Glass  
for 50 Slides)

2x2 Hand Model Slide Viewers  
(Kodachrome or S. W.)... 1.50  
De-Brite Adjustable... 2.45  
Hollywood Regular... 2.50  
Magnascope... 2.75  
Kinnac Viewer (Adjustable fo-  
cusing and handle)... 3.00

2x2 Slide File Cases—  
Albert Bakelite... 2.40  
(100 Capacity)  
3-Drawer Leather Covered  
Case. (300 Capacity)... 6.00

Lantern Slide Vise—DeLuxe Mod.  
with Tape Holder... 3.95  
Leitz Slide Binders—35mm... 3.75  
Box of 100... 1.35  
Leitz Cover Glass—2x2—Box  
of 100... 2.50

Wash-Off Relief Accessories  
Tricolor Imbibition Chemical Set  
(Complete for Relief Matrix  
Processing)  
Transfer Dyes for Wash-Off Relief  
Color Printing—  
\*EK-ABC Dyes—500 cc... 4.00  
5000 cc... 3.00  
\*Curtis Wash-Off Dyes... 2.50  
(Concentrates for 1 gal.)

Defender Pan-Chroma Relief—  
Dyes—for 2 qts... 1.50  
E.K. Wash-Off Relief Film or  
Defender Pan-Chroma Relief—  
5 x 7—dos... 2.75  
8 x 10—dos... 5.23  
11 x 14—dos... 6.25  
14 x 17—dos... 1.20  
Curtis Hardening Bleach—to make  
2 Gal... 2.10  
Curtis Paper Mordant—to treat  
100 8x10 Sheets... 2.10

New Ansco Color Products  
Ansco Color Film—Daylight or  
Tungsten Balance—  
2 1/2x3 1/4—1/2 doz. sheets... 3.45  
3 1/2x4 1/4—1/2 doz. sheets... 4.89  
4x5—1/2 doz. sheets... 5.52  
5x7—1/2 doz. sheets... 6.32

● **CAMERAS**—Fotoshop offers a varied line of precision-built, one-shot color cameras, manufactured by the outstanding firms in the color field.

Devin-McGraw — National Photocolor — Curtis

● **EQUIPMENT**—No effort has been spared every conceivable equipment for the color camera-  
man. Make Fotoshop YOUR color headquarters.

Ansco Color Film—Processing Kits—  
Quart Size... 1.65  
Gal. Size Kit... 3.20  
1/2 Gal. Size Kit... 2.15  
3 1/2 Gal. Size Kit... 7.50  
Ansco Color Print Paper—(For di-  
rect projection from Separation  
Negatives or Kodachrome Neg-  
atives)—  
8x7—dos... 4.91  
8x10—dos... 10.36  
Ansco Color Print Paper Devel-  
oping Outfit—Gal. Size Kit... 3.20

#### Miscellaneous

EK. Color Separation Guides... 1.15  
Gray Scales—Color Patches—  
Reg. Marks)  
Writers (for Pigment Combining)  
16" x 24" \$24.12 20" 25.67  
Devin-Colorgraph Retouching  
Colors (for Color Prints)  
6-oz. set of 3... 2.40  
3-oz. set of 3... 1.50  
Curtis Retouching Colors (for  
Kodachrome)—Set... 1.20  
Balba—3000 K—500 W—Inside  
Frosted... .75  
Color Books—  
"History of Color Photography"  
—Jos. Friedman... 10.00  
"Natural Color Processes"  
—Carlton E. Dunn... 2.00  
"Fotoshop Handbook of Color"  
(A Complete Course on Color)

**FOTOSHOP, Inc.** Dept. M545 18 EAST 42nd STREET  
NEW YORK 17, N. Y.

# YOUR CHANCE OF A LIFETIME TO OWN THE WORLD'S MOST COMPLETE, UP-TO-DATE ENCYCLOPEDIA OF PHOTOGRAPHY

Covers EVERYTHING Amateurs and Professionals  
Want to Know About Every Branch of  
Picture-Making!

**10 Giant Volumes** Over 250 Famous Experts Contributed Over 1900 Units of Instruction! Over 8,400 Pictures  
**2,600,000 Words!** Over 4000 Big 7"x10" Pages! —Hundreds in Full-Tone Photogravure and Full Color Over 1,000 Drawings & Diagrams Over 7,000 150-Screen Half-Tones

THESE 10 magnificent volumes comprise the most comprehensive, most up-to-date, most valuable How-to-Do-It Reference Encyclopedia and Self-Instruction Course in Photography ever produced! We have made only a limited edition of this Encyclopedia, using our last remaining supply of the very finest beautiful white coated paper—paper no longer being made under War Production Board orders and now unobtainable at any price. That's why you must act quickly to take advantage of this opportunity.

## 250 Experts—Greatest Faculty Ever Assembled!

Think of having at your instant command the help and advice of over 250 leading authorities such as Willard D. Morgan, John F. O'Reilly, Walt Disney, Paul Outerbridge, Margaret Bourke-White, Ansel Adams, H. R. Rockwell, Jr., Gregg Toland, Julien Bryan, Torkel Korling, Dmitri Kessel; scores of technicians and researchers from Eastman Kodak, Ansco, National Broadcasting, Leitz, Bell and Howell, Zeiss, Bausch and Lomb, General Electric! Here is a veritable Who's Who of the photographic world! They have made every article easy to understand and they represent the last word in authority.

Whether Photography is your hobby or your career, you need this Encyclopedia. It will show you the way to finer results from your work, give you the thrills of new achievements. But our present supply won't last long. Act at once!

ENJOY A WEEK'S

## FREE TRIAL!

Without risk or obligation to you of any kind, we will ship you these 10 magnificent volumes for a week's enjoyment. If this remarkable Encyclopedia does not live up to every claim we make, if for any reason you are not delighted, just return it and owe us nothing. But if you decide that these volumes are too precious to part with, simply remit the amazingly low prices in easy installments as shown at right. Mail the free trial coupon today.

National Educational Alliance, Inc.  
37 W. 47th St., New York 19, N. Y.

QUANTITY LIMITED! ACT AT ONCE!

## A to Z Arrangement for Quick Reference

This ENCYCLOPEDIA OF PHOTOGRAPHY is complete in every sense of the word. Over 1900 units of instruction cover the use of EVERY kind of camera, accessory and equipment! Still and Action Pictures, Black and White and Color Work, Silent and Sound Movies! The latest and best methods of lighting, exposure, development, printing, enlarging, finishing! Every division of photography such as Portraiture, Candid Camera and Theatre Work, Press Pictures, Advertising, Nature and Wild Life, Micro-filming, Wirephotos, Police and War Photography, Photo Cartoons, etc. From "A" to "Z" you are taught by the highest ranking expert in each field!

## Most Lavishly Illustrated Work of Its Kind!

Over 8,400 pictures! 472 FULL-TONE, photogravure and FULL COLOR photographs! Nearly 1,000 graphic, instructive line drawings! Over 7,000 delicately etched 150-screen black and white half-tones! Costliest printing obtainable has retained every fine detail of the originals. Quality paper that is no longer obtainable today for any amount of money! Bound in beautiful Emerald Green Morocco-Grained BUCKRAM to withstand the hardest kind of use! All ornamentation is in GENUINE 23-KARAT Gold that remains brilliant throughout the years! A DeLuxe Library in every respect.

\*\*\*\*\*MAIL THIS FREE-TRIAL COUPON NOW!\*\*\*\*\*  
NATIONAL EDUCATIONAL ALLIANCE, Inc., Dept. 1285  
37 West 47th Street, New York 19, N. Y.

Please reserve for me, for a week's free enjoyment, a set of the ten volume ENCYCLOPEDIA OF PHOTOGRAPHY, in De Luxe Binding of genuine Emerald Green Morocco-Grained BUCKRAM, title plaques and ornamentation in real 23-KARAT GOLD.

NOTIFY me when the books are ready to ship and I will send only \$1 deposit. On receipt of it ship me the complete set prepaid for a week's free enjoyment. At the end of that time, I will either return the set and you will return my \$1; or I will keep the set, and will start then to remit for one volume each month the low price of only \$3.75, plus a few cents postage. My \$1 deposit will reduce payment required on last volume to \$2.75. (Cash-with-order Price \$35.00.)

Name .....

Address .....

City and P. O. Dist. No. (FILL IN P. O. DIST. NO. ONLY IF YOU KNOW IT) State .....

SAVE SHIPPING CHARGES ON 27 LB. SHIPMENT

by enclosing \$1 deposit with this coupon. Same return and refund privilege.

the agency is the best way of marketing.

Try to realize for a minute how pictures are purchased. A picture editor is looking for a particular picture—let's say a squirrel. What does he do? He asks several of the large agencies to show him all their squirrel pictures. From all the submitted prints he will select the one he likes best or the one best suited to his needs.

Perhaps you have just such a wonderful squirrel picture tucked away in a box at home, but you will never know that someone was looking for just that shot. The agency is the logical place where consumers look for pictures and where producers should offer them.

Offering your pictures as "stock photos" when there is a demand for them is only a small part of what an agency does for you. The most important thing is that a picture agency knows: *who wants what*, and develops its sales tactics accordingly. Material which the agent thinks may interest particular editors will be offered personally by salesmen or by mail.

As the agency is just as much interested in making a sale, you can be sure it will give your material careful attention. Good pictures rarely gather moss.

The financial basis on which most agencies work is 50—50. That means half of the amount paid for a photograph goes to the photographer and half to the agency. The photographer supplies 8 x 10 prints, keeps the negative and gets full credit lines wherever credit is given. Both agency and photographer pay their own expenses.

The fifty per cent commission is the usual agency rate. This covers the cost of the detail work that goes into the handling of the pictures. The many times they are taken from the files, offered, mailed, filed again, etc. If you think of the overhead expenses involved in selling a ten-dollar picture, you will admit that the agency's share is only fair.

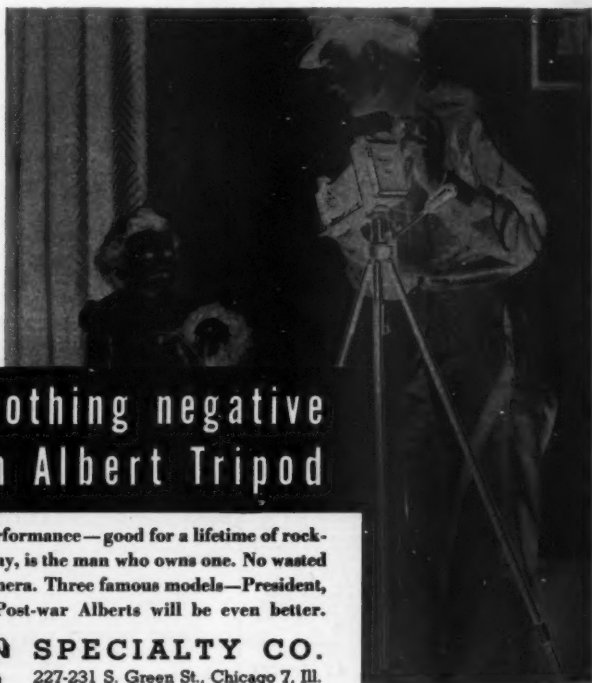
You might as well let your pictures work for you in the hands of a good agent, than let them sleep at home in your files.

BUY  
MORE  
WAR  
BONDS

## There's nothing negative about an Albert Tripod

It's all positive, perfect performance—good for a lifetime of rock-steady service. Lucky, today, is the man who owns one. No wasted film—handles any size camera. Three famous models—President, Royal, Royal DeLuxe. Post-war Alberts will be even better.

**ALBERT SPECIALTY CO.**  
227-231 S. Green St., Chicago 7, Ill.



THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS



Fairchild Aerial Camera equipment is made ready for the flight over Tokyo.

*Camera target: TOKYO*



B-29 HEADQUARTERS, Saipan, The Marianas, in a delayed dispatch dated Nov. 16 (that has just been released), reports that it may now be disclosed that the first B-29 to fly over Tokyo and Yokohama on photo reconnaissance was the TOKYO ROSE. Three flights were made on Nov. 1st, 5th and 7th. Unreleased military pictures of great value were snapped as the fortress leisurely toured the camera target areas. On the last visit the plane's cameras clicked steadily for two hours and forty minutes. For this achievement, the commander received

the Distinguished Flying Cross. Crew members were awarded Air Medals.

TOKYO ROSE was equipped with Fairchild Aerial Cameras.

Advanced design, accurate shutter speeds and high-precision workmanship rank Fairchild Aerial Cameras with the world's finest professional cameras — cameras that every amateur dreams of one day owning. *New York Office:* 475 - 10th Avenue, New York 18. *Plant:* 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.



*Fairchild* CAMERA  
AND INSTRUMENT CORPORATION

*Professional*  
AERIAL  
CAMERAS

U. S. Army Air Forces Photos



*So Sorry!*  
B-29 Superfortresses of the U. S. Army 20th Air Force hit the Okayama Aircraft Plant, Formosa. After two raids Fairchild Cameras reveal that only 6 of the plant's 80 buildings remained intact.



## GOOD SHOOTING!

TECHNIFINISH research and manufacturing facilities are "all out" to provide our Army and Navy with ordnance material which will supply the good shooting that will speed victory.

You may, however, continue to send your 35mm. films to us for TECHNIFINISHING, confident that we will, in spite of war-time restrictions, give you the best possible results from your prized "camera shots".

### TECHNIFINISH

THE GREATEST NAME IN PHOTOGRAPHY  
ROCHESTER 1, NEW YORK

— FULL LINE OF PHOTOGRAPHIC PAPERS —

**KRUXO HAS GONE TO WAR!**



Limited quantity available to our regular customers and rationed on basis of past requirements. After Victory Kruxo will again be available to all in adequate quantities.

Ask your dealer or write to us.

**KILBORN PHOTO PAPER CO.**

Manufacturers Since 1895

(In reply, refer to Dept. M-39)

Factory and Main Office: Cedar Rapids, Iowa

# 35MM

rolls fine grain developed and superbly enlarged to  $3\frac{1}{4} \times 4\frac{1}{4}$  on doubleweight velvet paper. 36 exp. \$1.50. 18 exp. \$1.05. Your cartridge reloaded: 36 exp. \$1.48; 18 exp. \$1.30. Fresh, tested, well-packed.

BULKFILM, 100 ft. \$4.65; 50 ft. \$2.58

(Plus X, Finopan, Superior 1, 2, 3)

FREE Mailer, price list, and valuable "DOs and DON'Ts"

**SPIRATONE FINE GRAIN LABS., Dept. M**

49 West 27th St., New York 1, N. Y., Tel.: MU 4-1329

## Test Your Synchronizer

(Continued from page 49)

### Operation

To test your flash synchronizer, take your camera and the newly-made tester into the darkroom. Trim a sheet of No. 2 projection paper to the size of the cylinder and wrap around cylinder, fastening top and bottom with rubber bands.

Place the cylinder inside so that the end with the tack is on the bottom, and the end with the dowel is on the top. When the cover is slipped over the top of the dowel, the box should be light-proof, except, of course, for the slits on the side. The cylinder should rotate freely.

Now attach the other tube between the camera lens and the box on the left. Also fasten the light box to the back of your camera. (If there is a cover over the ground glass of your camera, it should be either opened or removed before the light box is attached.)

Place a flash bulb in the gun, open the lens wide, and set the shutter on 1/200th second, or whatever speed you prefer to test.

Turn on the No. 1 photoflood, give the cylinder a spin between your thumb and forefinger, then while the cylinder is rotating set off the synchronizer. This will open the shutter of the camera exposing the lower part of the cylinder to the light from the photoflood; and at the same time it should set off the flash bulb, exposing the upper part of the cylinder.

Turn off the photoflood, remove the paper from the cylinder and develop in a standard paper developer. For perfect synchronization, the lower exposure (shutter) should be just underneath the largest part of the upper exposure (flash bulb). This is shown in Fig. 5.

Different shutter speeds can be checked in relation to your flash gun, but for slower speeds diffuse the bottom slit in the cylinder box, or the paper negative will be fogged. Negative fog may be caused by insufficient diffusion, or a light leak in the exposure box.



**"Taking  
The N. Y. I. Course  
was the SMARTEST THING  
I EVER DID"**

*R. Allen Benjamin*  
Says

Manager

Dartmouth Photographic Laboratory



"Ever since somebody presented me with a box camera, photography has played a major role in my life. While employed at a large electrical concern I found that my hobby was proving more profitable after hours than my regular work. I decided to enroll at the New York Institute of Photography."

"The superb equipment at the Institute plus the personal attention I received from the instructors was excellent. In a few short months I learned more than I knew in five years as an amateur."

"Immediately after completing the N. Y. I. Course I opened a studio. I have been most successful and am now operating one of the most modern studios in this area, in addition to the Dartmouth Photographic Laboratory."

"I have found photography a satisfying endeavor and it promises an even brighter future in the postwar years. Any person interested in photography could do no better than to enroll in New York Institute."

### **YOU, Too, Can Qualify for Photographic Success!**

N. Y. I. trained graduates come from every walk of life. Many of them either knew nothing about photography or were strictly "amateurs" before enrolling. Yet today they have won success in every phase of photography—in industry, as news photographers, "on assignment" in Hollywood, in advertising agencies, in commercial and portrait studios and on every fighting front. Still others have won independence and a substantial income "on their own."

### **Train at Home or in Our N. Y. Studios**

N. Y. I. offers you both sparetime training at home—or studio instruction in N. Y. Either way, every step of your course is personally supervised by experts. Available are courses in Commercial, Advertising, News, Fashion, Industrial, Portrait, Motion Picture and COLOR Photography. Our FREE Book, "Photography for Pleasure or Career" shows how you can enjoy photography to its fullest — how you can make it pay richly, either in sparetime earnings or as your life's work. Most important of all, it points out why photography means a sound, substantial post-war future, as well. Mail the coupon TODAY!

### **NEW YORK INSTITUTE OF PHOTOGRAPHY**

10 West 33 Street, Dept. 117, New York 1, N. Y.  
Training Men and Women for Photographic Success Since 1910

\*From a letter dated January 11th, 1946.

All photographs on this page by R. Allen Benjamin.

New York Institute of Photography  
Dept. 117, 10 W. 33 St., New York 1, N. Y.

35th  
YEAR

Gentlemen:

Please send me your FREE catalog. It is understood that no salesman will call.

Name .....

Address .....

City .....

State .....

Please check course in which interested:

- ☐ Regular Resident Course (in N. Y.)  
☐ Home Study Training.

## PHOTOGRAPHY TO ME

(Continued from page 46)

the streets and parks, based on the idea of their complete unawareness of the camera. These were done with a quarter plate reflex using a shiny false lens screwed on the side, a clumsy technique, but it worked fairly well in those days. And finally, I also began the close-ups of machinery.

It was these photographs which brought me my first one-man show, in 1916, at the same little gallery of "291" to which Lewis Hine brought me in 1907. That exhibition and the publication by Stieglitz of my work in numbers 48 and 49.50 of CAMERA WORK were also a turning point in my

life. For both were all the acknowledgment I needed then to feel that I had found my own way as a photographer.

After a year in the army as an X-ray technician, 1918 and 1919, and years devoted chiefly to work as a free-lance motion picture cameraman, I made a group of machine photographs in 1923, continuing the earlier experiments. These machines which play so important a role in our lives seemed to me to be not only useful, but also beautiful. I tried to photograph the power and marvelous precision which the very functional forms, surfaces and lines of a machine reflect.

In 1926 I was able to go to the Rockies, and in 1927 and 1928 to Maine during

(Concluded on page 90)

## OUT-DATED PAPER Often Made Usable



### 1-OUNCE BOTTLE

(treats 40 gallons  
of developer)

**95¢**

4 oz. \$3.50    1 lb. \$12.50

when *Edwal*

## ORTHAZITE

(The ORIGINAL Benzotriazole Restrainer)

### IS ADDED TO YOUR DEVELOPER

- ★ Produces rich blue-black prints
- ★ Freedom from stains
- ★ No fog in "forced" prints
- ★ Good tone in "pulled" prints
- ★ Prolongs life of developer

Your local dealer has it—or will get it for you. Write Edwal for descriptive leaflet No. 100-5M.

"There's an Edwal Solution for Every Darkroom Problem"

The **EDWAL** Laboratories, Inc.

732 FEDERAL STREET, CHICAGO 5, ILLINOIS

In Canada: W. E. Booth Co., Ltd., Toronto and Montreal



For **BETTER** pictures .. shoot with  
***G-E midgets!***

Here's one reason why: Light that gives you priceless action, with crisp, clear detail. Just look at this picture! G-E Midget Photoflash lamps provide plenty of light for faster shutter speeds that "stop" motion.



Flash with two G-E No. 5's at 1/200 by E. B. Nicol, AP5A

BUY WAR BONDS AND STAMPS

**G-E MAZDA PHOTOFLASH LAMPS**

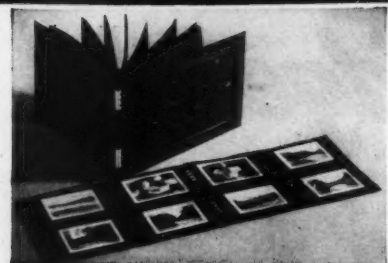
**GENERAL  ELECTRIC**

Hear the G-E radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC;  
 "The World Today" news, Monday through Friday 6-6:30 p. m. EWT, CBS;  
 "The G-E Houseparty," Monday through Friday 4-4:30 p. m. EWT, CBS.



No. 11

## Amfile ALBUMS



### SNAPSHOT ALBUM OR SCRAPBOOK

Everybody wants one, attractive in design, size and price. Lays flat when open. Green, blue, maroon or black simulated leather binding with embossed cover. Contains 20 black mounting sheets 9 1/2 x 14 1/2". At stores \$1.00.

Free Catalog of other Albums, also  
Amfiles for Reels, Files, Negatives.

AMBERG FILE & INDEX CO. 1631 Duane Blvd.  
Kankakee, Illinois

## Show off your Color Slides!



Price  
\$3.00  
MAIL COUPON  
TODAY

### No other Viewer has all these Features!

1. Focusing adjustable, removable eyepiece.
2. 4 x magnification.
3. Guide channels for easy film insertion.
4. Brilliant 3-dimensional depth effect.
5. For 2 x 2 slides, 35mm and Bantam film, X-rays etc.
6. Accessory stamp - viewing adapter \$1.00.
7. Accessory 10 x eyepiece \$3.00.
8. Accessory metal 8 or 16mm film adapter \$1.00.
9. Optically ground, polished lens.
10. Convenient, detachable handle.
11. Compact light weight, opaque plastic.

The Kimac Company, Dept. M-5  
Old Greenwich, Conn.

- ☐ Enclosed find \$..... Please rush Kimac Viewers at \$3.00 each, postage prepaid.
- ☐ Please ship..... Kimac Viewers C. O. D. I will pay postman \$3.00 each, plus postage.

Name .....

Address .....

My dealer is.....

Money refunded if not satisfied

## Pet Portraiture

(Continued from page 65)

bulbs. G-E No. 5 or Wabash No. 25 seem to give the best results. We use them in reflectors made especially for them.

The basic exposure for this setup is F22 at 1/200 of a second. This, of course, varies somewhat with the color of the subject. For a red Cocker or a gray-striped cat, this exposure will be right. If the pet is black, we change to F16; if white, close down to F32.

If you have not tried to photograph pets, you are missing a lot of fun as well as the chance to add some interesting prints to your collection. Do not be discouraged at your first failures. It takes patience and persistence, but it's worth it.



### INSCRUTABLE

THE CHOW is one of the most difficult dogs to photograph. He has deepset eyes and an abundance of fur which makes it difficult to show the formation of the head.

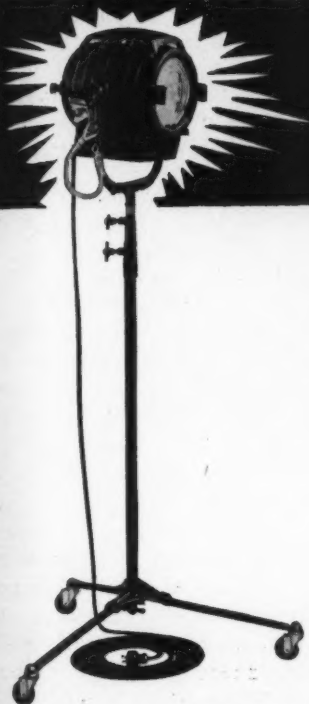
**ROLL DEVELOPED**  
AND  
**8 BRILLIANT ENLARGMENTS 8**  
2 TO 6 TIMES LARGER  
FROM 8 EX. FILMS 116 OR SMALLER  
DECKLE EDGE-FADE PROOF  
12 EX. ROLLS 35c-16 EX. 50c-36 EX. \$1.00  
REPRINT ENLARGMENTS 3c EACH  
Mail Your Films TODAY to  
**ALDEN PHOTOS**  
94-6 Astor Sta., Boston 23, Mass.

# BARDWELL & McALISTER, INC.

Cool • Efficient • Optically Correct

## Lighting

EQUIPMENT



### THE BABY KEG-LITE

This unit is a small lightweight 500 or 750 watt spot for use as a key light and for special lighting jobs. The housing is spun from 20-gauge sheet steel. The design gives uniform heat expansion and eliminates expansion noises. Inside baffles lower temperature and allow efficient ventilation. A simple focusing device, operating from front or back, focuses from a 4 degree spot to a 44 degree flood with even field throughout. The fresnel type lens gives maximum light pick-up. Stand extends from 4 feet, 2 inches to 8 feet, 6 inches. Total weight: 25 pounds.



### THE DINKY-INKIE

This is a wonderful little spot for both professional and amateur use. Operates with 150 watt T-8-DC globe focus from an 8 degree spot to a 44 degree flood. It has the same back and front handy focusing lever as the Keg-Lites. With base removed, it fits any standard tripod. Total weight: 2 3/4 pounds.



The Eastman Kodak Stores are sole distributors for Bardwell & McAlister Lighting Equipment.



BOX 1310, HOLLYWOOD 28, CALIF.

*The Aristocrat of Kodachrome Slides*

**PRICE 50¢ EACH**

Here for your pleasure are over 800 beautiful Kodachrome slides. Nature's beauty captured in full color. Select any quantity from the list below.

Yosemite (24 views)	Dinosaur Park, N.D. (8 views)
San Francisco Fair (12 views)	Mayo Clinic (8 views)
Faherman's Wharf (8 views)	New York City (12 views)
California Big Trees (8 views)	Washington, D.C. (8 views)
Crater Lake (12 views)	Oriskany, N.Y. (8 views)
Columbia River Hwy (8 views)	Mc. Burness (8 views)
Mt. Rainier (8 views)	Bad Lands of S.D. (8 views)
Yoho Park (8 views)	Tons Indians (12 views)
Lake Louise & Banff (8 views)	Forest Lawn, Calif. (8 views)
Glasier Park (24 views)	Ghost Town (8 views)
Yellowstone (20 views)	Panama Canal (8 views)
Tabernacle, S.L.C. (8 views)	Univ. of Michigan (8 views)
Teton Forest (8 views)	Gugtemala (12 views)
Bryce Canyon (18 views)	Mexico (8 views)
Mesa (24 views)	CALIFORNIA MINIONS
Grand Canyon (20 views)	San Juan Capistrano (8 views)
Petted Forest (18 views)	Santa Barbara (8 views)
Palm Canyon (8 views)	San Gabriel (8 views)
Lake Arrowhead (12 views)	San Luis Rey (8 views)
Big Bear (8 views)	Pala and San Diego (8 views)
Los Angeles (12 views)	MEXICO THE AMERICA
Death Valley (12 views)	Argentina (12 views)
Hollywood (18 views)	Bolivia (12 views)
Zion Park (18 views)	Brazil (8 views)
Nagana Falls (8 views)	Chile (12 views)
Las Vegas, Nev. (8 views)	Ecuador (8 views)
Painted Desert (8 views)	Paraguay (8 views)
Oak Creek Canyon (8 views)	Peru (12 views)
Sunset Crater (8 views)	Port of So. America (8 views)
Walnut Canyon (8 views)	Uruguay (12 views)

Color slides of important points of interest in the European theater of war as well as war airplanes and action of our battle ships from paintings by Lord Camo, Arthur Beaumont.

Venice, Italy (8 views)	Tokyo (8 views)
Rome and Naples (8 views)	Palestine (18 views)
Tunisia (8 views)	Egypt (12 views)
Malta & Yugoslavia (8 views)	Navy Ships in Action (12 views)
Athens, Greece (12 views)	War Events in Action (12 views)

ALL SLIDES SHIPPED SAME DAY YOUR REMITTANCE RECEIVED

*American Masterpieces*

BELL CALIFORNIA

## PHOTOGRAPHY TO ME

(Concluded from page 86)

the summer. These contacts with the land opened to me the intense life which is to be found in trees, and woods, in the details of rock, growing plants, a cobweb or driftwood on a beach. This fruitful period for me led, in the following years, to Gaspe, the austere North, and again to the dramatic vastness of the Southwest—New Mexico.

Here a new problem for me presented itself, that of trying to unify the com-

plexity of broad landscape as opposed to the close-up of approachable and relatively small things. There are not only many photographs but also many paintings in which the sky and land have no relation to each other, and the picture goes to pieces. For the photographer, the solution of this problem lies in the quick seizure of those moments when formal relationships do exist between the moving shapes of sky and the sea or land. For this I turned to a Graflex and the snap shot.

In Mexico, 1932 and 1933, I went back, after sixteen years, to the idea of photographing people without their being conscious of the camera. This time a prism on my 5 x 7 Graflex solved the technical problem. These portraits, together with landscapes and photographs of the carved images in the churches, were attempts to make a kind of portrait of a land and its people.

For nearly 10 years, film making, begun in Mexico with "*The Wave*", took me away from still photography. These were the difficult years of the depression and the rise of those who caused the present war. Many artists felt that they must use their craft to speak out on these things. Films could reach many people. I was co-editor of "*Heart of Spain*" which warned against Nazi and Italian fascism in their brutal attack against the Spanish Republic. My associates made "*China Strikes Back*" which told the story of Japanese aggression in China. "*Native Land*," which I photographed, expressed the need of defending Civil Liberties in our country.

Not until 1944 was I able to take out my still camera once more, this time in Vermont. It was a sheer delight to develop a negative again and make a print, to continue along the photographic roads upon which I had travelled so many years. Of course, my photographs are the best indication of what I have tried to do, and the final test of what photography has meant to me.



## ILEX ACME SYNCHRO SHUTTER...THE SHUTTER FOR REMOTE CONTROL AND MULTI-FLASH PHOTOGRAPHY!

It isn't necessary to be close to camera to release this shutter. (See photo above). Flash gun may be held in any desirable position whether one or more flash bulbs are used.

For greatest pleasure and satisfaction in multiple flash work, you'll want this shutter! Its built-in mechanical synchronizer uses batteries *only* to fire the flash bulbs and *not* to trip the shutter. As a result, you get maximum reliability and long, trouble-free service! And you can fire several flash bulbs simultaneously even though long connecting cords are necessary to illuminate the subject...with the firm assurance that

this shutter will accurately maintain the same speed when the synchronizer *is* used as when it *is not* used.

The Ilex Acme Synchro Shutter is fool-proof. It maintains correct synchronization always—even under extreme temperatures of any climate. It synchronizes with any flash bulb...cannot fire the bulb unless the synchro lever is set. A press-focus button permits one-finger operation.

Uses Ilex Paragon Lenses in various focal lengths and speeds interchangeably or may be fitted with any standard lens.

Send for our free booklet giving full details.



*Ilex facilities are devoted exclusively to war work until Victory is won. Until that day, the new Ilex Acme Synchro Shutter is available only on high priority. Start planning now. ILEX OPTICAL COMPANY, ROCHESTER 5, N. Y.*

SHUTTERS AND LENSES



OPTICAL INSTRUMENTS



Yes, we have film! And we have plenty of it. It's perfect. No scratches. No short ends. We sell guaranteed fresh DuPont film at these low prices: Good, clean, brand new film!

36 exp. roll 35mm, 50c; 3 for \$1.25  
18 exp. roll 35mm, 35c; 3 for \$1.00

If you prefer to buy in bulk order at these low prices:  
25 ft.—\$1.50; 50 ft.—\$2.75; 100 ft.—\$5.00!

We sent our cartridges to War, so now we need yours! We pay 5c, plus shipping charges, for extra empty cartridges you send us. The more empty cartridges you send us, the better we can serve you. So send us empty cartridges TODAY! Help civilian photography survive the War!

### 35mm FILM DEVELOPED & ENLARGED 60x

We give you brilliant, "Magic Eye" Timed, Vapo-raised 3x4 enlargements on Deckled-Edged Velox paper at these low prices: 35mm, 36 exp. \$1.00; 18 exp. 60c. 16 exp. No. 127 rolls, 50c; 8 exp. No. 828 Bantam, etc., 25c; reprints, 3x4, each 5c. 24-hour service. No delay. Not too fast. Not too slow, but just right for superb quality. Order now—postpaid or C. O. D.—or write for FREE Mailers, details, FREE Premium offers.

## AMERICAN STUDIOS

Dept. 418 La Crosse, Wisc.

Ask your dealer to show you a

## FOTOFOLIO

THE ONLY WAY TO MOUNT PHOTOGRAPHS PROPERLY!

AREL PHOTO SUPPLY • ST. LOUIS, MO.

## PATENTS OR IDEAS

Wanted for post war production; have modern facilities for precision and commercial production of suitable items—protection for ideas guaranteed. Liberal compensation assured.

Holders of Army and Navy (E) and 2 Stars

**EAGLE PRECISION TOOL and DIE CO.**

35-37 36th Street L. I. City, N. Y.  
ASTORIA 8-9330

**ABOVE ALL...**

**BUY MORE WAR BONDS ... NOW**

... to sooner get the benefit of new and established photographic items.

**G-M Laboratories, Inc., Chicago**

## SEE MY KODACHROMES

(Continued from page 36)

slides, show any black and whites that you have, first. Another good point to remember is not to leave a slide on the screen too long—you will have to judge your audience reaction for this.

Frequently a Kodachrome will be deserving of a position in the Show box except for the necessity of some cropping.

Fill the screen with your slide. The larger the picture, the more interesting and revealing it is to an audience. After the show, for a moment of extra fun, move your projector as far back as possible—perhaps down a hallway—and then project one of your best Kodachromes so that it is flashed on the whole wall. Let it fall where it will, regardless of drapes or pictures. The sight of a head six feet high or a flower eight feet across usually extracts a burst of spontaneous applause.

Experience with audience reaction can indicate to a certain degree the contents of your Show box. It is very interesting to hear their comments and to note the variety of tastes. And when one particular slide consistently brings forth a heavy silence, reluctantly it must be relegated to the second-string box, no matter how much you like it yourself.

Probably variety of subject matter is the keynote of a good showing. Constant interest must be maintained in a group of people sitting in a darkened room for half an hour. Strive for diversity of theme, of color, of mood. Mingle close-ups with general views, landscapes with portraits, still-lives with animal pictures.

With a little care and thought, your Kodachrome party will be a success and your audience will be clamoring for more pictures soon. And what is more flattering to a photographer? Best of all, you yourself will have had more enjoyment than all of them because, in addition to the gratification of viewing your own good creations, you have had the hours of pleasure and excitement in taking the pictures in the first place.

THERE'S A

# KALART Speed Flash

for every need  
... and for almost  
every camera!

1. Kalart Master Automatic Speed Flash.

2. Kalart Compak Automatic Speed Flash.

3. Kalart Compak Passive Speed Flash.

4. Kalart Master Passive Speed Flash.

Choose the Master for multiple flash, extension lighting as well as snapshots. Also uses Midget Bulbs with adapter or special reflector. Choose the Compak for snapshots. Uses Midget Bulbs which require its specially designed reflector for full efficiency.

Choose Automatic synchronizer models for set and release —and Passive for self-setting type shutters. (Wollensak shutters and a few cameras require special models of these types.)

\* Kalart pictures are synchronized flash pictures—the proper flash at the proper time—indoors or outdoors, in black-and-white or color.

Choose a Kalart Speed Flash for better pictures—Kalart\* pictures that are properly exposed—clear—sharp—brilliant—pictures you'll always treasure—pictures you'll be proud to show your friends.

There's a Kalart Speed Flash to fit nearly every camera and for every flash need. Easy attachment. Easy adjustment by user. Perfect mechanical synchronization that makes batteries last longer. Standard outlet for extension lighting in the Kalart Master. You get all these and many more advantages with Kalart, including **VERSATILITY**—for both Kalart battery cases work with almost any camera and both Kalart synchronizers work with either battery case. Thus Kalart Speed Flash equipment is interchangeable with any number of cameras.

Write for complete free information about Kalart Speed Flash and other Kalart Precision Products. Address Kalart, Dept. C-5, Stamford, Conn.

Priority regulations govern the sale of Kalart equipment. Consult your dealer about present conditions.

## KALART

# PEERLESS VALUES STILL UNCHALLENGED

WRITE  
FOR

Free EXPOSURE  
GUIDE

75m RULER



## KING SOL SYNCHRONIZERS

<b>PRESS MODEL</b> for Speed Graphic, B&J Press, etc., with 5" reflector.....	\$ 26.50
<b>MODEL K</b> for cameras with cocking type shutter, with 5" reflector.....	21.50
<b>20 FOOT FLASH EXTENSIONS</b> for multiple flash work with clamp and 5" reflector. For use with almost any make flashgun...	12.95
<b>FOCUSING REFLECTOR</b> for King Sol and Heiland Sol guns for use with midjet bayonet base bulbs.....	6.50
<b>NON-FOCUSING REFLECTOR</b> for any type flashgun for use with midjet bayonet base bulbs.....	4.25
<b>MIDGET BULB ADAPTER</b> for any gun taking standard base bulbs.....	1.00
<b>GENLITE ILLUMINATED VIEWER</b> for 35mm and 2x2 slides with magnifier and 14 slide MAGAZINE.....	1.25
<b>POCKET VIEWER</b> —without magazine and magnifier. List Price \$1.50.....	.65
<b>BATTERIES INCLUDED.</b>	
<b>PEERLESS VIEWER</b> focusing model for 2x2 slides, 35mm, 16mm and 8mm films.....	1.35

<b>Light Stand</b> —Collapsible, 6 1/2" foot extension.....	\$ 3.25
<b>10" Clamp reflector</b> with socket and cord....	3.25
<b>12" Clamp reflector</b> with socket and cord....	3.95
<b>COMPLETE LIGHTING OUTFIT</b> CONSISTING OF: Light stand and 10" reflector.....	5.95
Light stand and 12" reflector.....	6.65
Peerless Hand Flash Gun.....	1.29
Leudi Exposure Meter and Case.....	1.79
Bala Precision Splicer for 8 and 16mm.....	5.95
Laboratory Balance Scales, Avolr.....	4.95
Professional Balance Scales—1/4 oz. to 4 lbs.	11.95
Foot switch—fits any enlarger.....	3.95
<b>Print Frames</b> with glass: 4x5.....\$1.19; 5x7.....\$1.59; 8x10.....	2.69
Kodak Projection Print Scale, determines proper exposure, saves paper.....	1.05
Speed Easel—3 1/2x5 and 4x5.....	.90
5x7.....\$1.25; 8x10.....	1.75
Schneider Compapar Enlarging lenses—3" f4.5	22.80
3" f5.5.....\$30.25; 3" f3.5.....	36.00
<b>Portrait Folders</b> —for Vertical Prints only: 5x7—Box of 25.....	2.75
5x7—Box of 100.....	10.90
8x10—Box of 25.....	4.00
8x10—Box of 100.....	15.00
<b>Salon Print Mounts:</b> 5x 7 Cutout on 8x10 background—25 for	1.40
8x10 cutout on 11x14 background—25 for	2.40
8x10 cutout on 16x20 background—25 for	4.50
11x14 cutout on 16x20 background—25 for	4.50
16x20 Mounting Board.....	2.25
Salon Print Case holds 30—16x20 Mounts....	2.95
<b>Metal Film Developing Hangers:</b> 2 1/4x3 1/4—3 1/4x4 1/4—4x5	.50
Plus 10c excise tax.	

# PEERLESS CAMERA STORES

138 EAST 44th STREET • NEW YORK, N. Y.  
Phone MUrray Hill 5-8717

## FREE CARTRIDGE REFILL

DEVELOPED  
ENLARGED  
and RELOADED

18 Exposures processed and cartridge refilled for 75¢  
Write for mailing bag—Return Postpaid



**HUB Film Service**

EST. 1914  
BOSTON MASS

## NOW! 100 FEET 35mm. FILM

Guaranteed Fresh and fine quality  
**ANSCO ULTRA-SPEED PAN.**  
Shipped from our ample stock same day  
your order is received with remittance.

**PARKO COMPANY**

Dep. N. Nunn Bldg.  
Amarillo, Texas

ORDERS FROM SERVICE MEN OVERSEAS GIVEN SPECIAL ATTENTION

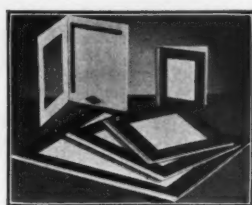
\$4



## PRODUCTS

### Enlarging Easel Mask Set

BICO masking easels with fixed margins are placed below the enlarger the same as adjustable enlarging easels. The masks are made of durable cardboard, safely hinged. The upper



part contains the cut-out and the lower a bordering device which provides for correct margins. The base part is of white color thereby permitting direct focusing.

The set consists of five

sizes: 2 1/4x3 1/4, 3 1/4x5, 4x5, 5x7 and 8x10. All are packed into a dustproof envelope well suited for permanent service, and the set sells for \$1.50. A product of the L. R. Biber Co., 1974 Broadway, New York 23, N. Y.

### Portable Screen

A SCREEN UNIT that is really portable, in sizes from 7x9' to 11x14', has just been brought on the market by the Radiant Manufacturing Corp., 1140-46 West Superior Street, Chicago 22, Illinois. The unit consists of a light, but sturdy, rust proof, fully collapsible steel frame with springs to hold the screen smooth and flat. The frame is supported on legs that raise the screen as high as five feet above the ground.

The new Radiant "Fold-Pak" Screen Fabric can be folded, is washable, and possesses unusual brightness.

When the screen frame is dismantled, the complete "Fold-Pak" unit fits into a compact, lightweight but sturdy carrying case that can be easily transported in a car. Ideal for use on large or small stages, auditoriums, big outdoor gatherings, road shows, conventions—for use in large halls, industries, camps, and wherever a large screen is needed.

### 16MM Film Processor for Industry

The Houston Corporation of Los Angeles announces the Model 11 Industrial Film Processor Machine for 16mm. negative, positive and reversal film.

Model 11 is compact, portable, streamlined for top efficiency of operation and maximum ease for the operator. 64" long, 54" high, 24" wide, it has a processing capacity of 15' of reversal film per min.; 5' of negative film per min., at 8 minutes' developing time; and 20' of positive film per min. at 2 minutes' developing time. Where developing tanks are used for negative and positive films only, without reversal solutions, such films may be processed at a rate up to 16' per min.

It is operated in white light, and drying is done by infra-red lamps.

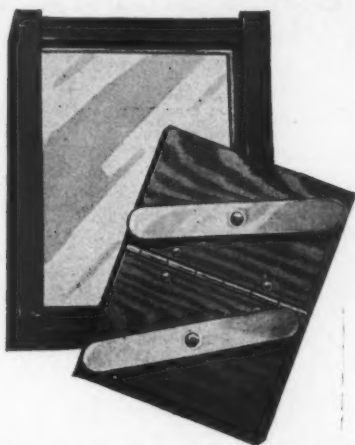


## WILLO-FINISHER

### FOR FERROTYPE PLATES

Saves time, saves work and does a better job. Cleans and polishes instantly. Leaves no residue on the dryer, does not scratch print; prevents sticking. Easy to use. All our tests prove it to be better.

8 OUNCE **50c** 17 OUNCE **85c**  
JAR..... JAR.....



## WILLO PRINT FRAMES

### FOR UP TO

### 4 x 5 NEGATIVES

Constructed of selected wood with metal springs and hinge back. Will accommodate 4 x 5 and smaller negatives.

**90c** EXCISE TAX 9c

MAIL ORDERS FILLED

*Willoughbys*

*World's Largest Camera Store Built on Square Dealing*

**32nd St., near 6th Ave.,**

**New York 1, N. Y.**

# CLASSIFIED WANTS ADS

**MINICAM PHOTOGRAPHY** has 70-962 paid A. B. C. monthly circulation; including all manufacturers, jobbers and dealers in the photographic industry; as well as well-known photographers, instructors and classes in photography, photo squads of the Armed Services, advanced amateurs, beginners, and the Technical Library of EVERY Army Air base in America. These 70,962 readers are an influential market. Want-Ads: 10 cents per word, each insertion, minimum 15 words, payable in advance. All ads restricted to agency type. Forms close April 15 for June issue.

## WANTED TO BUY

SEND us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates—for photo equipment. "Cleveland's Camera Supermarket." Rotbar and Reitman, 1900 East 9th St., Cleveland, Ohio.

**35MM. BULK FILM LOADER.** Good condition. Quote price and condition. Child's, Box 1205, Denver, Colo.

**UNIVEX MERCURY** with accessories or other cameras. Wm. Bailey, 517 Moen Ave., Joliet, Ill.

**PHOTOGRAPHS** of all kinds urgently needed. Sell your work for cash. Stamp brings details. Watchtower, Room 22-411 Central, Newark 7, N. J.

**NEW OR USED LEICA LENS** for resale. Code EKURZ number 65610. Smith & Butterfield, 305-307 Main Street, Evansville 2, Indiana.

**WANT Minox, Roliflex, Kodak Bantams, Contax, Leica, Graflex, Lenax.** What else have you? We pay generously and instantly. Wells-Smith, 75 E. Adams St., Chicago 3, Illinois.

**URGENTLY WANTED.** Burke & James 4x5 commercial view camera, with or without lens. Must be good condition. Private party. Will pay top price and transportation charges. J. Perera, 175 Brookline St., Chestnut Hill 67, Mass.

**WILL BUY** any movie or still camera regardless of size or condition. Top price paid. W. K. Crosson, 515 Grand River, Detroit 8 Mich.

## FOR SALE

**ASSEMBLE** your own coupled rangefinder and flash synchronizer. Instructions and all parts, machined ready to put together with a screwdriver. Coupled range-view finder (give negative size and focal length). \$5.35. Pocket rangefinder, \$2.10. Flash synchronizer for Compur type, \$1. Ranj-Vu, East Lansing, Mich.

**8MM. EASTMAN** Panromatic movie film \$2.22 per roll post paid. Allan's, Box 2130H Cleveland, Ohio.

**COMBINATION BAK**, 120 Roll or 6½x6cm. film, Goerz Dagor F6.8 \$60.00. Styles, 293 Taylor, Alhambra, Calif.

**WELLS-SMITH** will buy, sell or trade. Read our advertisements. Chicago 3, Ill.

**EXAKTA B. F2.8**, case. Excellent. Best offer or trade. Leica telephone lens. Box 163, Redwood City, California.

**35MM. BULK FILM.** Plux X, Super XX, Panatomic X; 25 ft. \$1.50; 90 ft. \$5.00. Specially Packed, 4x5; 100 ft. \$5.00. NO COD'S. Mendelsohn Modes C. speed gun \$11.75; 8x10 Corona View, 4 film holders, case, \$47.50; 8x10 Eastman 2D, 12" Wollensak F4.5 studio shutter. Wollensak wide angle F12.5, case, tripod, \$197.50; 3" enlarging lenses, Schneider Componar F4.5, \$26.00; Wigan F4.5, \$18.50; Laack, F4.5, \$19.75; Goerz Hypan, F3.5, \$31.50; Carl Zeiss Tessar, F3.5, \$35.50; Carl Zeiss Tessar 6" F4.5 barrel, \$46.50; Cooke 5" F4.5 barrel, \$55.00; Anasco 6" F6.3 rimset shutter, 1 to 1/300, \$36.50. Camera Mart, Dept. M. P., 70 West 45th Street, New York.

**LEATHER CASES** for nearly all cameras; 5x7 Home Portrait Graflex with or without lenses; Gunstok for Contax; 30x40 Dalite screens \$7.00; 5x7 Press Model Graflex with magazine, less lens, as is, \$40; new Bolet Turret, less lens, \$200; Graflex C with Cooke F2.5, \$250; Zeiss Miroflex with Tessar \$150; Roliflexscope and other Stereos; lenses ½

to 48"; Hundreds of other items. State your needs. Will buy or trade. We have no catalogs or lists. Wells-Smith, 75 E. Adams St., Chicago 3, Illinois.

**ENLARGERS**—Build your own. Kit of parts. \$6.00. Free particulars. Crescent Enlarging, Box 251, South Pasadena, California.

## BOOKS—EDUCATIONAL

**MARSHALL'S Oil Coloring Book.** \$1.00 used, and \$2.00 new; Photographic book. Camera Mart, Bloomington, Ill.

**OIL coloring photographs** can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home Easy, simplified method. Send for free booklet. National Photo Coloring School, 1315 Michigan, Dept. 2122, Chicago 5, Ill.

**CORRESPONDENCE COURSES** and self-instruction books, slightly used. Sold, Rented, Exchanged. All subjects. Satisfaction guaranteed. Cash paid for used courses. Complete information and 92-page illustrated bargain catalog Free. Write Nelson Company, Dept. 2-55, Chicago 4.

## INSTRUCTIONS

**PHOTOGRAPHY** for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for booklet. American School of Photography, 1315 Michigan, Dept. 2122, Chicago 5.

## CAMERAS, PHOTO SUPPLIES

**SCIENTISTS ASTOUNDED!** Black-white movie films, slides, projected in natural colors. Iriscopic kit, complete instructions \$5.00 postpaid. Experimental use only. Supply limited. Details, stamp. Jenkins, Box 392-D, Elmira, N. Y.

**PHOTO STAMP CAMERAS.** Send for free circular and samples. Photo Manufacturing Co., 321 Broadway, New York.

**SEND for price list** of Photo Supplies. Ralph Bradley, 823 Paxton St., Toledo 8, Ohio.

**WAR-BARGAIN USED CAMERAS.** Bantam Kodak \$5.00, 35mm. Camera \$6.00, Graflex \$25.00, 11x14 View \$25.00, Movie Camera \$5.00, Projector \$7.50. Film, Meters—hundreds of others—complete list, descriptions 25 cents. Used Camera Directory (List 42), 3111 West Tuscarawas, Canton 3, Ohio.

**Use any camera** with plentiful 35mm. film! Simple instructions. Rush \$1.00. B. Tirekop, Madera, Ohio.

**MAGIC EYE 35mm.** Eyemo Cameras, cases—400 to 800 Second each exposure, \$275.00. Camera Mart, Dept. M., 70 West 45th Street, New York.

## MOVIES—SLIDES—PHOTOS

**BETTERPIX.** Outdoor Safety Film, 100 ft. 16mm. \$2.50, 25 ft. Double 8mm., \$1.25. Free Developing. Finished subjects sold, exchanged. Sound library. BETTER FILMS, 742 New Lots, Brooklyn 7, N. Y.

**EXCHANGE Kodachrome slides** that you have taken for other Kodachrome slides not in your collection. Send twenty-five cents, coin or stamps, for our plan, latest catalog and Membership Card in the Pan-American Color Slide Exchange, 212 Pacific Ave., Houston 6, Texas.

**COLOR SLIDES.** Travel, Nature, etc. List and sample 30c. Kelly Choda, Box 606M, Rolla, Mo.

**PIN-UPS.** 180 glorious girl subjects! Samples 25c—Huge Bargain Pack \$1.00. Clover Novelty, Dept. M-34, Hollis 7, New York.

**GEORGEOUS GIRLS—Sparkling—"Allure."** 8mm, 2.00, 16mm. \$4.00 each. Comedy, travel, equipment. Big 1945 catalog, sample dime. Audet, Box 6520-EG, Philadelphia 38, Pa.

**80% of Ceiling Price** paid for most movie projectors. Castle Film rental library. Conner Film Library, Port Clinton, Ohio.

**WESTERN THRILLER—Tom Mix** in "Show Down," 100 ft. 8mm., \$2.00; 200 ft. 16mm., \$4.00; also, Pretty Glamour Girls. Lists, catalog, sample, dime. Zientek-Films, 1129 Monroe Circle, Baltimore 25, Md.

**"GORGEOUS Girl Photographs."** Daring candid poses by dream girl models. Biggest line—finest glossy prints in country. Sample assortment and complete lists \$2.00. (None free.) Clover Company, Dept. 33-S, Hollis 7, N. Y.

**BEAUTIFUL Kodachrome Slide** and list. 25c. Art Slide Co., R-1, Canton, O.

**8MM.-16MM.** home movies exchanged, bought, sold. Free particulars. Multipres, 171 Euclid, Bridgeport 4, Conn.

**KODACHROME SLIDES** 2-1, 5-2; 35mm. negatives, 10-11; 35mm. transparencies, unmounted 15-11; Pin-up photographs 10-11. Fine Arts, Box 2084-F, San Antonio 6, Texas.

**GLAMOUR GIRLS.** Postcard Size. Strictly amateur posed in silk hose, high heels, etc., 10 for \$1.00. Winchell, Woodbine 34, Penna.

## FILMS

**CAMERA FILM**—We still have it, 16mm., 100 feet \$2.50; 8mm. double, 25 feet \$1.25; includes processing. Immediate delivery. Film Service, Box 306 West 44th St., New York City 18.

**35MM. NEGATIVE Eastman X** Agfa Supreme; 25 feet. \$1.35; 50 feet, \$2.35; 100 feet, \$4.15 postpaid. Established 22 years, since 1918. Service, 1441 Ridgeway, Los Angeles 26, Calif.

## MISCELLANEOUS

**QUICKSILVER (Mercury)** urgently needed. Immediate high cash payment. Free information, containers. Mercury International, Norwood, Mass.

**REPRODUCE** any snapshot on banks, slips, leather, stationery, etc. Outlets \$1.00. Stamps or checks. Dussell Co., 4667 Rockwood Road, Cleveland 5, Ohio.

**GIGANTIC OFFER** to approval applicants; Album with hundreds of illustrations and article on stamps. Complete packet of stamps from thirty-five countries, also perforation gauge. Send 10c for mailing to Majestic Stamp Co., 501 Moore Building, Ft. Worth, Texas.

**CAMERA FANS**—Shoot beautiful full-figure models with artistic lighting in a modern private studio. Hollywood Photo Shop, 1670 N. Western Ave., Hollywood, Calif. Phone: HU 5878.

**PRINT PERMANENT PHOTOS** on V-mail, cloth, stationery, greeting cards, etc. No Darkroom or fuss. Kit and instructions 50c. Giant sale \$1.00. B. Gould, 1042 Union St., Brooklyn 25, New York.

**PHOTOGRAPHER'S PRESS CARD** and windshield sticker admits you past guards at fires, accidents, theatres, fights, 25c set. Watchtower, Room 22, 411 Central Newark 7, N. J.

**10 FINE Foreign Coins.** \$1.00; 10 Indian Arrowheads, \$1.00; 10 Birdprints, \$1.00. Relics, Glassware, Miniatures, Minerals, Novelty Shakers. All lists, 10c. Sistershop, Northbranch, Kansas.

**BOOK MATCHES**—With name and address or initials. 50 for \$1.25. Samples, Piedmont Press, 747 S. Plymouth, Rochester 8, N. Y.

**SWORDS, Rapiers, Armor,** 16th, 17th, 18th Century—Sell for cash or trade. Box 1, B., 70 West 45th St., New York City.

**FILM IS SCARCE**—How would you like to OWN and work with ORIGINAL 4x5 or 2¼x3¼ Profession Cut Film Negatives of HOLLYWOOD'S FAMOUS COVER GIRLS in full figure artistic poses. Spirit, full or low key and negative size. \$2.00 each or 3 for \$5.00 in 4x5 size, \$1.50 each or 4 for \$5.00 in 2¼x3¼. NO COPIES. ORIGINALS Guaranteed. P. O. Box 2909, Hollywood 28, Calif.

**UNUSUAL KODACHROME ART SLIDES!** List, 2 samples 1c. 5-2. Art Transparency Co., Box 2084-F, San Antonio 6, Texas.

**YOU CAN ENTERTAIN** with Comic Trick Chalk Stunts. Catalog 10c. Balda Chalk Talks, Oshkosh, Wis.

**SAVE up to 25% on paper and chemicals.** Write for free list of money saving values. Albany Camera Shop, Inc., 204 Washington Ave., Albany, N. Y.

# Book Reviews

BY FRANK ZACHARY

*They Called It "Purple Heart Valley."* A Combat Chronicle of the War In Italy. By Bourke-White. Simon & Schuster. \$3.

The first issue of *Life Magazine* in November, 1936, now almost as rare and highly priced as the first editions of many literary works, had as its cover a photograph of a giant dam by Margaret Bourke-White. Such distinction did not come to her by chance—she was already one of America's outstanding photographers. Her studies of industrial subjects had won her fame since 1929. In the fifteen years that have since passed, her position in the photographic scene has changed considerably. Beginning as an admirer of technical beauty, and architectural forms and masses, she has become a sympathetic interpreter of people—the author of "You Have Seen Their Faces," a political account of the poverty-stricken Southern tenant farmer. At first she loved the static, cold aloofness of steel and concrete. As time went on, the human element intrigued her more and more. Her work took her over large parts of the globe.

This dual love for men and machines made her peculiarly fitting to act as a correspondent-photographer in this mechanized war. A Bailey Bridge under construction has for her just as much fascination as a line of soldiers walking through quagmire; she sees the two as parts of the whole mosaic of war. Her report of what she saw while living for five months in close association with our troops on the Italian front is at once realistic and humane, tough and tender. Bourke-White not only carried a crushed evening dress to Italy, but also an understanding heart and a keen eye. She shared whatever the day brought: shellfire, mud, rain, and sometimes—not often—a good hour of fun. She went with her camera to the field hospitals and flew over the German lines. She saw Naples in the first hectic weeks after the liberation. She spent weeks at the front with the combat engineers.

One sequence reminds us of the alleged comment of a Papal secretary who watched the Americans enter Rome only a day after he had watched the Germans flee. Quietly, he turned and said: "The palace guard is changing."

In this particular sequence, photographs show the mammoth hillside caves and underground tunnels in which the Italians worked manufacturing airplanes for their German masters. When the Germans fled they demolished these factories. While waiting for the factories to be repaired so that Allied airplanes could be manufactured, the Italian workmen grumbled and stewed about because they had no work, no wages. You wonder as you read this what is the measure of the Italian spirit and for whom it beats, and how stirringly.

## BOOK SUGGESTIONS

Minicam Photography recommends the following books to its readers.

Photo Oil Coloring For Fun Or Profit	\$2.00
Lucile Robertson Marshall	
They Called It "Purple Heart Valley"....	3.00
Margaret Bourke-White	
Child's Garden of Verses.....	2.00
Photo Illus. by Toni Frissell	
Text by Robert Louis Stevenson	
Elementary Photography.....	.80
C. B. Neblette, Frederick W. Brehm and	
Everett L. Priest	
Leica Manual.....	4.00
Willard D. Morgan and Henry M. Lester	
Sports Photography.....	2.50
Lee Wulff	
Correct Exposure in Photography.....	1.50
Willard D. Morgan and Henry M. Lester	
Our Sons Will Triumph.....	2.50
Jack Dixon	
First of Many.....	3.75
Captain John R. McCrary and David E. Sherman	
The Model.....	3.00
William Mortensen	
The Command to Look.....	2.00
William Mortensen	
New Projection Control.....	2.75
William Mortensen	
Pictorial Lighting.....	2.00
William Mortensen	
Outdoor Portraiture.....	2.75
William Mortensen	
Amateur Movies and How to Make Them.....	.350
Alex Strasser	
Making Your Photographs Effective.....	5.00
F. A. Lucas	
Fair Is Our Land.....	5.00
Samuel Chamberlain	
1945 Photo Almanac.....	1.50
The Valley and Its People.....	2.75
(A portrait of TVA)	
R. L. Duffus and Chas. Krutch	

### MINICAM PHOTOGRAPHY

22 E. 12th St., Cincinnati 10, Ohio

Gentlemen: Please send me the following books prepaid.

For which I enclose.....

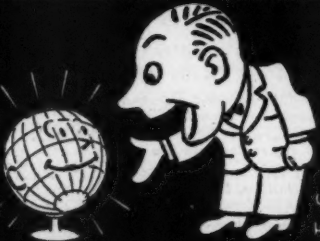
Name.....

Address.....

City..... State.....

North American earth bound civilians pondering over this incident can only estimate the gap that must lie between themselves and the citizens of Europe who toil to make munitions today for Our Side, tomorrow for Their Side, get paid in script that buys bread today and is a bewildering curio the day after.

By reading books that give us an insight into the lives and background of people so remote from ourselves, and who follow an ingrown logic of their own, is one way that we can cope with the relations to come.



**I'm telling  
the world!**

**ace**

**photo trays**

*of genuine hard rubber  
will soon be back again*

**TAKE IT IN STEREO!**

That's the way the Army and Navy take pictures! No "flat" print can compare with a stereoscopic transparency (especially in color) made and enjoyed with the Stereo-Tach and Viewer Outfit No. 101 and your 35mm. camera. Still available at.. For Stereo prints, both 35mm. and other size cameras, Outfit No. 100 .....

**\$22.50\***

**\$14.75\***

*\*Plus tax; slightly higher west of the Rockies.*

See your dealer or order from

**ADVERTISING DISPLAYS, INC.**

Dept. A-13,                      Covington, Kentucky

**"BETTER PICTURES" 1.00**

Any 35mm ROLL — 36 exposure developed and printed to size 3 1/4 x 4 1/2 \$1.00. 18 EXPOSURE ROLL — 40c. No. 127 SPLIT CANDID ROLL — 16 exposure developed and printed to 3 1/4 x 4 1/2 .....

**Only 50c**

Films fine grain developed, enlarged to give contact quality. Prompt service. Send roll and money today. REPRINTS 3c EACH. VAPORATED—10c Addl. Per Roll.

**BETTER PICTURES**

2523 Lawrence Avenue Dept. M Chicago 25, Ill.

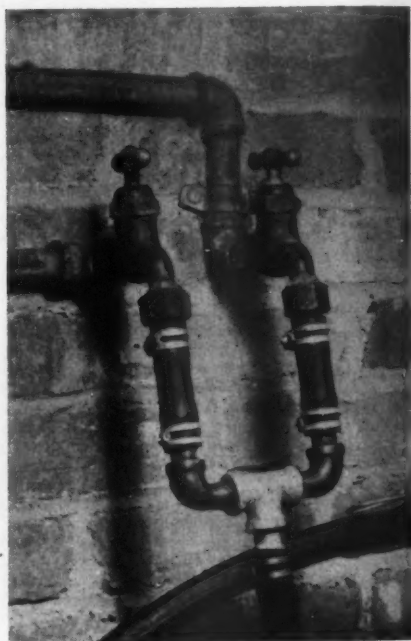
Send 5c stamp or coin to cover mailing charges.

## GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut accepted by this column.

### Mixing Faucet

IN THESE DAYS of fixture shortages in plumbing shops, you may want to make a low-cost water-mixing device. Parts needed are two plastic hose connections, two short sections of



auto heater hose, four heater hose clamps, 3/4" nipples, two street elbows and one T-connection.

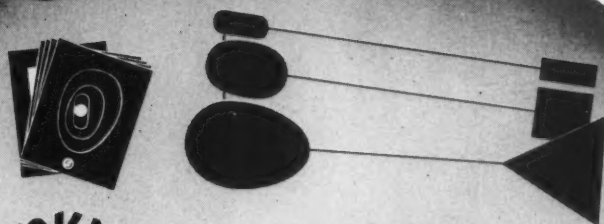
The mixer is handy for obtaining the proper temperature of water for mixing chemicals, washing prints and film and also for friend wife if your basement darkroom doubles for a laundry occasionally.—Eldon L. Tinsman.

### What Speed Film?

TO KEEP TRACK of what type of film you have in your camera, place a piece of white tape on a metal part of the camera, or on the flashgun where it will not be in the way. Write on the tape the type of film you are using, and when you change the film the label may be erased and changed also.—K. R. Mahaney.

## 2 **VOKAR** PRODUCTS THAT WILL HELP YOU MAKE BETTER PICTURES!

1



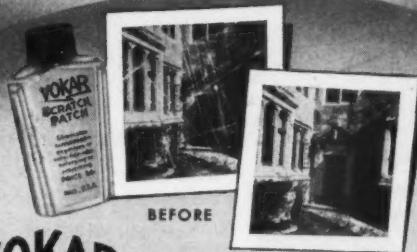
### **VOKAR** Dodging and Vignetting Kit

Designed to help the serious worker obtain better enlargements and contact prints, this kit consists of two parts. The first is the three wire-handled dodgettes for holding back areas in the prints which appear too dark. The second is a handy book of masks which allow the vignetting or burning in of local areas. Full instructions are included with each kit.

**\$1.00**

List Price

2



### **VOKAR** "SCRATCHPATCH" Makes Negative Scratches Disappear...

Just what thousands of photo-fans have been looking for to save choice negatives without expensive retouching! Vokar "Scratchpatch" is a safe and highly scientific solution that can't harm film emulsion... yet makes scratches disappear from finished enlargements like magic. Also valuable in treating color transparencies when projecting and in making contact prints. Inexpensive, easy to apply and amazingly effective.

**50c**

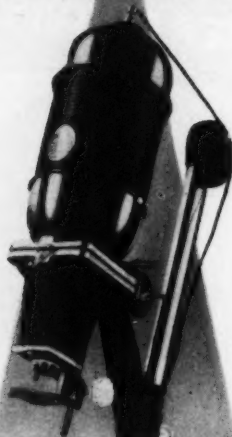
List Price

# **VOKAR**

**ELECTRONIC PRODUCTS MFG. CORP.**  
7304 HURON RIVER DRIVE, DEXTER, MICHIGAN



**Federal knows what you want**



*It has been the Federal tradition to design and construct enlargers to meet the requirements of the majority of darkroom fans. You wanted precision construction at reasonable cost . . . you wanted quality enlargements and trouble-free performance. Federal gave you these—as a consequence, Federal enlargers became America's fastest-selling instruments of their kind. After the war, Federal will continue to uphold this tradition. Because we know what you want, we will continue to produce enlargers advanced in design and superior in performance and value. We will continue to make it possible for every fan, regardless of income, to enjoy the fun of enlarging with Federal.*

For the



Fourth Time . . .

**FEDERAL**

MANUFACTURING AND ENGINEERING CORP.

*Manufacturers of Federal Enlargers  
and Federal Electronic Devices*

BROOKLYN 5, NEW YORK

BUY AND HOLD MORE WAR BONDS

**35 M.M. FILM  
ULTRA FINE GRAIN**

**\$1**

**Developed,  
Printed, Vaporated**

**FOR  
DISCRIMINATING  
CAMERA FANS**

Your 35 MM roll ultra-fine-grain processed and vaporated. Each exposure enlarged to  $3\frac{1}{4} \times 4\frac{1}{2}$  on deckled-edged gloss paper, \$1.

36 Exposure Eastman Reloads, 50c

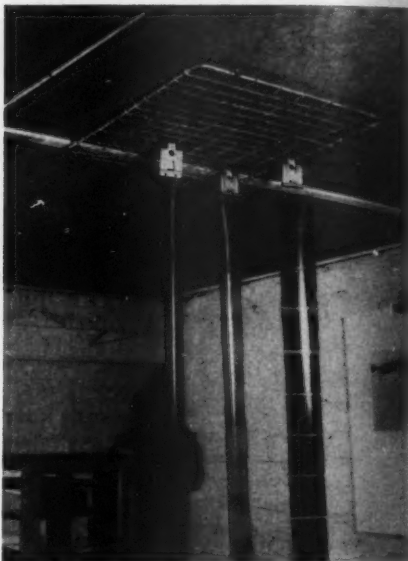
**RAY'S PHOTO SERVICE**

**Quality that Excels  
Leaders Since 1920**  
La Crosse, Wis.  
Dept. 23-D

[100]

### Drying Rack

A METHOD for hanging film is to take an old refrigerator shelf and hang it where your film will be out of the way and free from dust. In hanging the shelf be sure to place it upside down to leave a space between the wire and the



ceiling for clips to hold the film. For hanging the shelf I found that brads were best, but you can use any method you like.—J. J. Buchanan, Jr.

### Agitate

DO YOU need an agitator? Have you an old fan in the attic? If so, your needs can be readily filled.

FIRST: Get the old fan. Take off the guard wire and the blades.

Now you have only a motor with a clean shaft.

Your problem is to make that motor vibrate, so why not make a wooden frame into which you can set the motor on a hammock or springs—or even rubber strips from an old inner tube.

Now you have the motor suspended on springs or rubber, but when you turn on the electricity the shaft turns but still the motor doesn't vibrate. It would, however, if certain things were done to throw it off balance.

SECOND: Find a large iron washer with an oversize hole. Chop off a little of one side. Now put it on the shaft, turn on the juice. Does it vibrate? Not enough, you say? All right. Bore a small hole in the wide side of the washer and insert a short screw. Now try it. It'll vibrate plenty now. The motor really bounces around on the springs or rubber.

To cut down some of the resulting electrical interference to your radio and your neighbor's, better wrap a thin coating of rubber insulation



*When it's a good picture it's worthy of...*

# VELOUR BLACK

Light, shadow, mirror-like reflections, brought together in good composition make the kind of picture you yourself would be proud to show your friends—a picture you would make sure was printed on Defender *Velour Black*.

By using this great projection paper for your best prints . . . for all of your pictures . . . you can be certain that your final print is an accurate interpretation of the best that is in your negative. Ask for *Velour Black* at your Defender dealer's . . . in the blue and yellow package.

All dozen packages of Defender Paper are now supplied in the handy opening Rip-Strip envelopes. Look for the trade-mark: Defender Rip-Strip.



1895 1945  
FIFTY YEARS OF PROGRESS

## Defender

DEFENDER PHOTO SUPPLY CO., INC., ROCHESTER 3, N. Y.

# Original ART MODEL SLIDES *Never Before Offered By Mail*

**GUARANTEED  
ORIGINAL SLIDES  
OF BEAUTIFUL  
HOLLYWOOD MODELS  
POSED FOR Art Study**

**NOT** COPIES OF OTHER  
SLIDES OR COLOR FILM

- **2x2 ORIGINAL COLOR FIGURE SLIDES**  
Not Copies—Made From Exposures On The Original  
Scenes. Full Double Frame.  
\$1.00 each 4 for \$3.00
- **2x2 BLACK & WHITE FIGURE SLIDES**  
Made From Original 35MM Double Frame Negatives  
That Were Exposed Directly On The Scene.  
\$1.00 each 4 for \$3.00
- **35MM ORIGINAL BLACK & WHITE FIGURE NEGATIVES**  
Exposed Directly On The Scene. Full Double Frame Fine Grain.  
\$1.00 each 4 for \$3.00
- **4x5 ORIGINAL NEGATIVES FOR SALON PRINTS**  
\$3.00 each 4 for \$6.00
- **ORIGINAL NATURAL COLOR PRINTS OF FIGURE STUDIES**  
Made From Original One-Shot Separation Negatives. Not Copies  
From Color Film. 8x10 \$3.00 each 4 for \$9.00  
16x20 \$8.00 each 4 for \$24.00
- **ORIGINAL BLACK & WHITE FIGURE PRINTS**  
Enlarged From 4x5 Negatives That Were Exposed Directly On The  
Scene. 4x5-10 for \$2.00 8x10-3 for \$2.00  
11x14-3 for \$4.00 16x20-3 for \$8.00

DEALERS—WRITE FOR PROPOSITION

## Color Craft Studio

7557 SUNSET BOULEVARD HOLLYWOOD 46 CALIF.

GET THE **Adjustable Focus  
DA-BRITE**  
UNIVERSAL (THIRD DIMENSION) VIEWER



FOR 2"x2"  
KODACHROME  
8-16-35mm.  
MOVIE FILM  
STRIP FILM

GREATEST VALUE  
YOU EVER SAW!

Only  
**\$1.95**

### 7 BIG FEATURES

Constructed of finest plastic...Adjustable focus...  
Lens mounting removable for easy cleaning...  
Larger lens opening...Wide range of vision...Built  
to eliminate alley strain...Perfect for viewing 2"x2"  
Kodachrome, strip film and 8, 16, 35mm. movie film.

Get a Da-Brite Viewer from your dealer today!

The **MOSTOW** Co.

540 N. La Salle St.  
Chicago 10, Illinois

Canadian Distributors: RONALD L. HODKINSON, 131 Victoria St., Toronto

around the fan shaft.

THIRD: Now you have the motor vibrating, but there's no place to put the developing tank.

SO. You've got to mount a platform on the motor. That can be done in a number of ways. I ran steel strips from the wire guard screws on the motor at right angles (45 degrees), then merely screwed a platform of quarter-inch plywood on that. The platform jiggles with the motor—and a bit of rubber matting on the platform holds the tank on.

I made a frame for the whole thing just the right size to leave a quarter-inch space all around the platform, which I built in flush with the top of the frame. That prevents tipping or toppling and too great agitation.

There you have it. A simple frame—an agitating, wriggling motor, caused by a lopsided washer, and a platform on which to set the tank.

But with new developer and 35mm. film, better cut the time about 30 percent.—  
*Herschell Hart.*

### Exposed or Unexposed

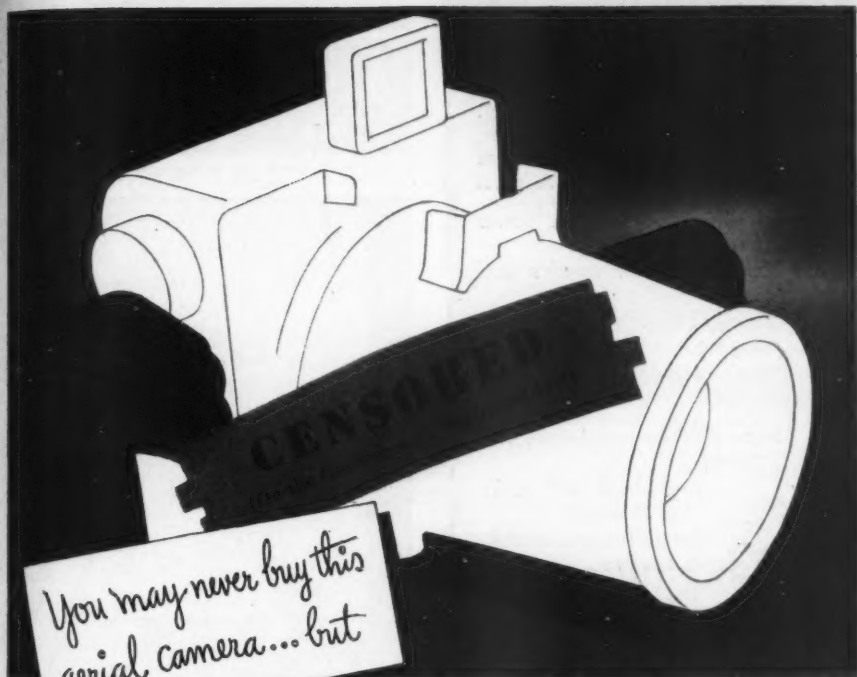
"VICTORY" MODEL cut film holders are made of wood and pressed paper. The pull slides are stained black and have no identifying marks to show whether they cover exposed or unexposed film. I scraped the pull tab until the stain was removed so that the wood would take paint. Then I painted one side of the tab green and the other side red. Now I can tell at a glance which side to use. The green (Go) for unexposed film and the red (Stop) for exposed film.—*George T. Lundeen.*

### Roll Your Own

MOST every family has at least one long panoramic print, sent home by a boy in service. These prints are generally rolled up, face inward, and are difficult to show. I have found it easy to re-roll these "pans" the opposite way by rolling them up on a rolling pin, as shown, and securing them with a rubber band. I leave



the prints this way for about an hour before unrolling them.—*William Swallow.*



## YOU WILL GET THE SKILL THAT MADE IT!

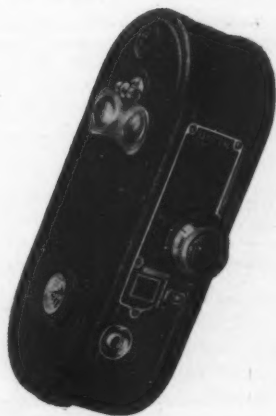
A tremendous amount of camera-wise skill and precision goes into the aerial camera Keystone makes in cooperation with Fairchild Camera Corporation—"for armed forces' use only"...

Manufacturing skill and precision... and reputation for camera-craftsmanship built by Keystone before the war... won this important government assignment...

### *Skill and precision with a pay-off*

After the war the same close-tolerance work... the same close attention to rigidly high standards... will again go in Keystone 8 and 16 mm. cameras and projectors.

Then you can make your dreams come true... "professional movie" performance... service-free operation... at costs so low you'll be amazed!



# KEYSTONE

Cameras • Projectors • 8 and 16 mm.

No keystones now — but remember that Keystone's skill and precision now devoted to war work will soon be devoted to *your* picture-making pleasure!

KEYSTONE MANUFACTURING COMPANY, BOSTON, MASS.

## Bass picks up Cameras

### with His Magnet

I'm holding out my magnet . .  
I hope it proves a dragnet  
For all the cameras not in use  
And all equipment on the loose.

So when you feel the power  
hard,  
Move that stuff to this kind  
bard,  
Whose lodestone heart is cry-  
ing for  
More merchandise in his fine  
store.

Make with paper and make with  
string,

My check will make  
your senses ring.  
Send it now and right  
away . . .

The mails my check will  
soon convey.



*Charles Bass*  
President

**Bass Camera Co.**  
179 W. MADISON ST.  
CHICAGO 2, ILL.

### "Streamlined Optics"

**TURNER-REICH—GUNDLACH—RADAR  
KORONA WIDE-ANGLE BINOCULAR**

Leaders since 1884 in quality optics. On your photo-  
graphic lens, view camera, binocular, tripod, studio  
stand, multiple or reducing back, these names mean  
quality.

Ask your dealer—he knows quality.

**GUNDLACH** Manufacturing Corp.  
Fairport, New York

### MORE FOR YOUR MONEY!

Have Your 35mm Film  
ultra fine grain  
DEVELOPED and  
VAPORATE Treated

Developing, Vap-O-Rate, and  
3 1/4" x 4 1/2" Glossy Enlargements:

36 Exp. Roll, \$1.00 — 18 Exp. Roll, 75c

8 Exp. Roll, fine grain 25c 12 Exp. Roll 40c

developed and printed

Complete Finishing Service

De Luxe Enlargements, Transparencies, etc.

FREE! Mailing Bag and Price List!

Please Remit With Order to Save C.O.D. Charges

**DEVELOPIX**

949 BROADWAY  
NEW YORK, N. Y.

### Announcements

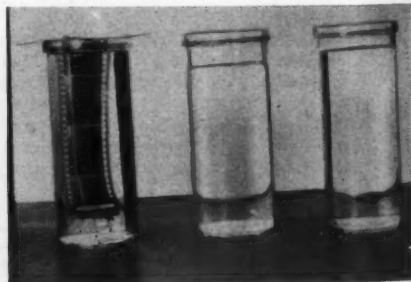
PHOTOGRAPHIC announcements of cam-  
era club meetings may be used by the program  
committee to attract attention of prospective  
members. A tabletop setup using a typewrit-  
ten notice, a 5-cent toy figure, match sticks,  
a few small pieces of wood and an appropriate  
11x14-inch print for a background, provides a



notice. Prints may be made in 8 x 10-inch size  
and placed on bulletin boards throughout the  
building.—Cpl. Lester E. Plietz.

### Developing 35MM Ends

OLIVE BOTTLES or preserve jars (well  
cleaned) make good tanks for developing short  
lengths of 35mm film. A bent paper clip,  
stretched across the top of the bottle and



through the sprocket holes holds the film. If  
to be done often, a light-tight box with a lid  
can be made to fit for working in a lighted  
room.—Herman Klein.

# CAMERA CLUB

NEWS AND IDEAS

The editorial of the month is by L. J. McGrady, Editor of "Light Reading," the monthly publication of the TOLEDO CAMERA CLUB:

## On Discarding Hobbies

A fellow said to me the other day, "I haven't been in my darkroom for months. You see," he said, "my work keeps me so busy that there is no time for anything else." I have talked to a dozen other fellows who have said almost the same thing. I know you have heard this too.

Such mental convictions, or whatever you want to call them, always leave me puzzled—puzzled because such a person is saying, "My work is so important I have no time for relaxation . . . no time for my hobby." How absurd! The man really doing important work, and a lot of it, is the one who needs a hobby the most! Can you think of a time when some diversion is more important than when the work schedule has been lengthened to the maximum?

True, the war has dictated the work week and has complicated our routine activities, but everyone still has some time; if not, the job is suffering you can be sure. Try budgeting your time. Keep in mind that no one yet has improved on that old axiom about all work and no play. . . . Take time for fun; it won't interfere with your work, it will improve it.

Now of all times keep your hobby.

We are indebted to Ella Doran for one of the best of the new formulas appearing in the photographic press. This has been lifted bodily from "Highlights and Shadows," the monthly news sheet of the WOMAN'S PHOTOGRAPHIC SOCIETY OF CLEVELAND:

## BUTTER HORNS WITH CREAM CHEESE By Ella Doran

- 1/2 lb. butter
- 2 pkgs. Philadelphia cream cheese
- 2 tablespoons sugar
- 2 cups flour
- Rind of 1 lemon

Cream butter and half of cheese till creamy; add remainder cheese and mix till light and fluffy. Add 1 cup flour, sugar and rind. Work till smooth; add other cup flour and work till smooth. Stand in refrigerator overnight. Work with only half of dough at one time so it will not become too soft. Roll out thin, cut into little squares, spread with nut filling or apricot jam. Turn up two opposite corners. Bake at 350 deg. about 30 min. (Apricot Jam: Soak 1 lb. dried apricots overnight, cover with water and cook till tender. Mash thru strainer. Cook with brown sugar to make very sweet, until thick. Stir often as it burns easily. (Walnut Filling: 1 lb. ground walnuts or pecans, 1 cup sugar, 1 teaspoon cinnamon, juice 1 lemon, 3 egg whites, beaten. Beat the egg whites until stiff, then add rest of ingredients.)



**NEW**  
*Hollywood*  
**De-Luxe**  
**VIEWER**

*Focusing*  
**EYEPIECE**  
Permits Complete  
Focal Adjustment

... with Three  
**FILM TRACKS**  
for 35mm, 16 mm,  
and 8mm Strip Film—  
Ideal for **COLOR SLIDES**

AT ALL BETTER DEALERS,  
OR SENT DIRECT POSTPAID  
IF CASH WITH ORDER

**GUARANTEED**  
QUALITY AND  
WORKMANSHIP

**CRAFTSMEN'S GUILD**  
1668 N. VAN NESS AVE., HOLLYWOOD 28, CALIF.

## PERFECT YOUR PHOTOGRAPHY

Study in friendly, picturesque

— TEXAS —

Excellent facilities . . . Graduate instructors . . . Moderate costs.

"Where new photographic vistas await you."

Write today for information.

**SOUTHWEST PHOTO-ARTS INSTITUTE**

3408 Ashbury Street, . . . Dallas 5, Texas

## EVERY 8MM. FAN WANTS CINE EXTENAR



It's the new WIDE ANGLE lens that every cine fan needs to catch the whole picture. Simply screws over regular 8mm. lens, providing identical focus and definition plus a WIDE ANGLE.

**\$27.50**

For full particulars, write today.

**CAMERA SPECIALTY CO.**

50 West 29th Street

New York City

**USED  
CAMERAS  
MOVIE EQUIPMENT  
OTHER APPARATUS  
WANTED**

Expert Repairing  
All Make Cameras

**GET OUR PRICE  
Before you SELL!**  
If you have any desirable  
CAMERA or CAMERA EQUIPMENT,  
mail or phone description.  
Our best cash offer at once.  
For 36 Years, the place to  
**BUY - SELL - EXCHANGE**

**ABE COHEN'S EXCHANGE, INC.**

"THE HOUSE OF PHOTOGRAPHIC VALUES"

142 JULTON ST. - NEW YORK - 374 MADISON AVE.

## THE WIDEST CHOICE OF FINE GRAIN FINISHING

**11 Different Services for 35 MM FILMS**

**14 Different Services for ROLL FILMS**

Studio Enlargements in Folders and Mats

**SALON EXHIBITION ENLARGEMENTS**

**AMATEUR FOTO GRAPHIC SERVICE, Inc.**

126 W. 46th ST., N. Y. 19, Dept. M, LO. 5-5483

## FILMDEX PROJECTOR STRIPS & PANELS

For 35mm and Bantam

Ask your dealer for Filmdex two filing plans  
or write for circular.

### FILMDEX, Mt. Kisco, N. Y.

W. N. deSherbinin, Copyright, 1944, Pat. Pending

## 35MM BULK FILM!!

25 Feet \$1.50; 100 Feet \$5.00

**GUARANTEED 35mm RELOADS (36 exp.)**

- |               |               |            |
|---------------|---------------|------------|
| • EASTMAN     | • AGFA        | • DUPONT   |
| • SUPER XX    | • SUPREME     | • SUPERIOR |
| • PLUS X      | • FINOPAN     | • TYPE     |
| • Panatomic X | • ULTRA SPEED | 1, 2, 3    |

**YOUR CHOICE — 49c EACH**

Univex or Memo Reloads, 59c each!  
Note: Empty cartridges required with order! OR, include  
10c deposit for each reload!

Mail Orders Promptly Filled Postpaid or C. O. D.

Miniature Film Supply Co., Dept. S, 723 Seventh Ave. N. Y. C.

## \$140 SPECIAL \$140

35 MM Rolls 36 Exposure FINE GRAIN DEVELOPED ONLY. One print of each good negative; GLOSSY FINISH ONLY. Prints 3x4 with reload choice of film, all for \$1.40. 36 ex. without reload \$1.00; 18 ex. 60c. Reprints, 3 cts. each. Yes, we have bulk film, lots of it, guaranteed fresh. 27½ feet \$1.25—100 feet \$4.00. Choice of Dupont No. 2, Plus X or Supreme. Special prices in lots over (500) feet. 36 ex. reload 50c each. With your cartridge, 40c. We pay 5c each for empty 35mm cartridges, any amount. Please remit with order. Save C. O. D. charges and delay.

**ALLEN'S CAMERA SHOP**

7410 Sunset Blvd., Hollywood 46, Calif.

## YOU'LL BE DELIGHTED \$

35mm. FILM  
DEVELOPED  
36 ENLARGEMENTS

8 EXP. ROLL ENLARGED, 35c  
16 EXP. SPLIT ENLARGED, 55c

"Prove it to yourself—send your next roll to us. Fine grain developing, "electric-eye" precision. Modern Beauty prints 3¼x4½", deckled, with embossed margin and date. If less than 25 prints Free print credit. Send money and roll or write for FREE Mailers.

# 25

Professional contact finishing. 8 Exposure roll developed and complete set of Super Professional prints. Print credit for poor exposures.

**U. S. PHOTO SERVICE**  
Box 5710-A Dept. E Chicago 80

You wouldn't expect the government order closing all race tracks to have any far-reaching effects on photographers. Members of the MIAMI PHOTOGRAPHIC SOCIETY will tell you differently. The Hialeah Park racing plant sponsored a photo-competition, with prizes, as one of the club's assignments and—well, yes, it had to be called off too.

THE TORONTO CAMERA CLUB, which was established back in 1888, is a very progressive outfit. The club is sponsoring the First Canadian International Color Slide Salon. Slides will be exhibited by projection at the Art Gallery of Toronto, May 5 through May 13.

Speaking of color, Ansco's B2 (120) roll film, Ansco Color, available now on priority, will be put on general sale in the not too distant future. Processing is about the same as for their cut film.

Out on the plains of Nebraska one can see a prospective club member for miles. It must have something to do with it, for the LINCOLN CAMERA CLUB reports on its achievements for the past year an increase in club membership from 23 in March, 1944, to 106 in January, 1945. The club has much to offer. Jointly with the HASTINGS and the OMAHA CAMERA CLUBS two shows were sponsored: Nebraska State Fair Show and the Nebraska All State Salon. With the help of the YMCA and the USO, a fully equipped darkroom is maintained for servicemen. The club offers a school of photography.

The 1945 plans include:  
PSA 100-print show, April 28 to May 13.  
Membership drive for 200 members.  
Plans for State Association of Camera Clubs.  
Continuation of all shows.  
A monthly newsletter.  
Photographic column in Sunday edition of local Sunday papers.

Officers of the club are Sten Anderson, President; Miss Madeline Girard, Vice President; and Miss Helen Scott, Secretary-Treasurer, 2328 Garfield, Lincoln, Nebraska.

KALAMAZOO CAMERA CLUB'S February print contest was judged by Miss Marion Dickerson, Curator of the Kalamazoo Art Institute. Her constructive criticism as a qualified artist helped to clarify the controversial matter of "Composition."

"It is our job to bring to a nation at war the most intimate, living concepts of the democracy we fight for, in terms of all the experiences of our people. And these photographs must be made quickly and be presented in such a way as to leave no room for ambiguity. The purpose of photography today is to create democratic action for victory over fascism, through intellectual and emotional clarity."

—THE PHOTO LEAGUE of New York.

You should weigh chemicals. However, the one you use most of all is hypo (plain) in fixing prints. Why not weigh the amount you use for your trays and mark an old drinking glass so that you can measure from now on.—Council Chatter, St. Louis.

## AT EASE

(Continued from page 26)

That is how a picture model must work to be successful. Whether she is a professional or a friend posing for an amateur, ingenuity is necessary. The subject must "do things," express herself, use her hands, strike active poses, anything to help inspire the photographer. Keeping busy eliminates the natural self-consciousness and restraint that almost everyone feels in front of a camera. If you are doing things with your hands and enjoying a photogenic situation, then there is no place for self-consciousness.

Leading photographers have taught me that stilted posing and phoney business do not make successful pictures. Doing those things one likes to do best makes for naturalness. If a subject strikes stuffy poses or does things that are not natural the pictures seem awkward. The best pictures are made of poses or mannerisms habitual to the model. Of course the best photographers see to it that you do not feel awkward and they try to work you into "free" poses, but the model has much of the responsibility to mold herself into the picture idea at hand. Tom Kelly, who I believe is a ranking fashion photographer, would never let me pose until I had worn the newness off a dress, knowing that I might feel "all dressed up" which would destroy naturalness and would not show up well in the pictures. He and I always

**JINX** and Tom Kelly are interviewed at Columbia's Camera Club of the air.



## A LIFE SIZE PICTURE FOR ONLY 20¢

Use this new **HABER & FINK** service to get an extra thrill out of your pictures. See them **LIFE SIZE**. We will make your black and white negatives (any size) into 2x2 slides for projecting life size pictures.

Unmounted ..... each 20c  
In cardboard mounts ..... each 25c  
In glass mounts ..... each 30c

Projectors available for projecting Black and White or Kodachrome Slides. If you do not own a slide projector, our Priorities Dept. can help you get one. Cameras and other photographic equipment also available to essential users.

### HABER & FINK INC.

"One of America's Great Camera Stores"

12-14 WARREN ST., BA 7-1230, NEW YORK CITY 7

## 35 MM DEVELOPED \$1.25 FILMS and ENLARGED

Send your 36 exposure roll to us. You'll get professional fine grain developing vaporated to prevent scratching, with each good exposure enlarged to 3 1/2 x 4 1/4. We do not use automatic or mass production machinery but each negative is given individual attention. 14 exposure roll 70c.

Full Size 4x6 enlargements from 8 exposure roll ..... 38c  
NOTICE—We have a fresh supply of film on hand for your 35mm camera at no increase in price.

UNIVERSAL PHOTO SERVICE, Box 612B, La Crosse, Wis.

## FIX FILMS with Urell Fast FIX

NEW — NON-STAINING CONCENTRATE

One minute to CLEAR films

ONE solution—no additions required

ONE quart bottle only ONE dollar (\$1.00) makes ONE GALLON of fixing bath.

Immediate Delivery from Stock

Miller Outcalt Company  
207 SOUTH ALEXANDRIA LOS ANGELES 4, CALIFORNIA

## BULK 35MM. FILM RELOADS

GUARANTEED FRESH STOCK. "RELOAD YOUR OWN"

### ANSCO-EASTMAN-DUPONT

25 FT. \$1.50 + 50 FT. \$2.75 + 100 FT. \$5.00

POST PAID

CARTRIDGES RELOADED 3 for \$1.25 YOU SUPPLY CARTRIDGES

CALIFORNIA BUYERS INCLUDE SALES TAX

PACIFIC COAST FILM COMPANY  
1512 NO. SIERRA BONITA, HOLLYWOOD 46, CALIF.

## A CAREER IN CINEMATOGRAPHY

The movie industry needs trained men. Hollywood film technique, business, educational, free lance film production—taught at home. Professional supervision—illustrated manuals. Plan your post-war career now. Write today for free catalogue.

### MOTION PICTURE INSTITUTE

of the U. S. A., Inc.

JOHN WHITEHEAD GAFILL, President  
217 S. Woodward Ave., Birmingham, Michigan

HIGHEST  
CASH  
PRICES  
PAID...  
write!

WE BUY --- USED  
CAMERAS & LENSES

Leica Cameras & Lenses  
(all models)—Contax Cam-  
eras & Lenses — Telephoto  
Lenses—8 and 16 mm Movie  
Cameras & Projectors (sound  
and silent)—NEEDED AT ONCE

CAPITAL CAMERA

EXCHANGE

1003 PENNSYLVANIA AVE. N.W. • WASHINGTON, D. C.

## ELKAY BLOWER

Double unit model for **\$14.95**  
ventilating one or two  
darkrooms. Changes 200 cu. ft. of air  
per minute. Heavy duty motor.

Single Unit Model, \$9.95

ELKAY PHOTO PRODUCTS, INC.

287 Washington Street, Newark 2, New Jersey

Buy More War Bonds

IF YOU WANT THE BEST  
A TRIAL WILL CONVINCE YOU

35mm. Film  
Developed

\$1

36

Enlargements

18 exp. 79c

36 exp. Reloads

50c

We finish all other miniature and split size film  
in our famous Slide-A-Beauty Prints—Beckford  
Embossed Margin and Embossed Date. 8 exp.  
No. 828 and 127. 35c. 12 exp. split. 45c.  
16 exp. split. 55c. Send roll and money or  
write for free mailers and complete price list.  
You will agree that our modern methods and  
long experience DO make a BIG difference.

Artistic Contact Finishing. 8 exp. roll  
complete set of deckled-edged embossed,  
wide-margin prints. Credit for failures.  
FREE Enlargement coupon with each roll.

25c

MAIL-BAG FILM SERVICE

Dept. 8, Box 2440-A, Chicago 80, Ill.

FREE!

Unusual Catalog  
describing  
MEDO'S  
Collection of  
Famous  
Kodachrome Slides

Sports! Travel! Nature! Gorgeous, full-  
color slides! Endless hours of fun for every-  
one! Remarkably low priced! 50c ea.



MEDO Photo Supply Corp.

18 West 47th Street • New York 17, N. Y.



THEISEN MADE ME CHOP WOOD

took short walks in the new store clothes  
just before the pictures were to be made.

George Hurrell is also easy to work with  
because he plays my favorite music as we  
work. He keeps up a running conversa-  
tion on subjects which he knows interest  
me. The conversations are usually so lively  
that you hardly know he is taking a pic-  
ture. Nothing is fixed or formal.

I have worked with Earl Theisen, of  
*Look Magazine*, who gets good pictures  
because of the speed and unobtrusive man-  
ner with which he operates a camera. He  
likes to wind a situation up like a tight  
spring and then while it's unwinding he  
gets a dozen shots. This technique doesn't  
permit a subject to strike a phoney pose  
or become tired of holding it. He is so  
fast and intense at his work that at first  
I thought he didn't like the way I was  
working, but later he asked to join my  
New York fan club.

I like to help photographers do creative  
jobs and sometimes work with them on  
speculation. Recently my mother made a  
photographic date with Philip Turich,  
who is seventeen years old. He told my  
mother that he would "die happy" if he

could once photograph Jinx Falkenburg. He arrived after dinner at night because he worked behind the counter at one of the big department stores during the day. He came armed with ideas and a mastery of camera technique that so amazed me that we worked on far into the night. Later his pictures had very wide circulation in Mexico.

Once Ned Scott, who does pictures for Columbia Studio, came over to the house to look around for some shots. He and mother and I pooled our ideas, the result of which was a color poster used by the Departamento de Turismo of the government of Mexico. And speaking of ingenuity, the fetching peasant blouse worn for that was actually one of my petticoats worn upside down and held in place with a red ribbon drawstring. Some flowers in my hair were a few tired petunias, the last Mickey could find in the garden. The background was no more than a serape thrown over our bathroom door. It is not what you do, it's how you do it that makes the best pictures.

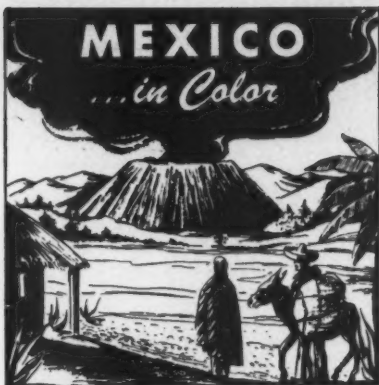
I believe there is a therapeutic value to color and most everyone responds to colorful settings or situations which bring a very desirable sparkle to the eyes. Paul Hesse always manages to have colorful things around, and because he knows that I'm almost always hungry he likes to tease me by holding up a chocolate bar at his camera instead of the classical bird.

The pictures that people like to see must come from within; they are not a melange of lips, teeth and eyes. If you are just a hunk of something in front of the camera the pictures are usually dull. Today most everyone becomes a model at one time or another what with a camera or two in every family. I shall be happy if my suggestions on how to pose are helpful.

### Thrilling Work COLORING PHOTOS at Home

Fascinating hobby and vocation quickly learned at home by average man or woman who is artistically inclined. Work full or spare time. Modern method brings out natural, life-like colors. Many have earned while learning. FREE BOOKLET tells how to get started doing this delightful home work for photographers, stores, individuals, and friends. Send today for your copy. No obligation.

NATIONAL PHOTO COLORING SCHOOL  
1318 S. Michigan Ave., Dept. 1948 Chicago 5, Ill.



## NEW Wesco RELEASE!

### 12 Kodachrome Slides by Mike Roberts

Headline-making PARICUTIN VOLCANO, exquisite lacquer ware at URUAPAN, the PYRAMID of the SUN, and nine other magnificent, colorful views of picturesque Mexico offered in this new Wesco release! All subjects taken by Mike Roberts on his recent Mexican tour. 12 slides in self-viewing panel complete with captions by Roberts...\$5.85 list. With Wesco viewer...\$7.50. Separately...50 cents each.

Write for FREE folder in full color...or see slides at your camera store

## WESTERN MOVIE SUPPLY CO.

28 Geary St. • San Francisco 8, Calif.

## 35 MM FILM FINE GRAIN

DEVELOPED, VAPORATED  
AND ENLARGED

### MINILABS

STILL FIRST IN 35 MM

FINE GRAIN

FILM PROCESSING, DIRECT BY MAIL

36 exposure roll of film processed & enlarged to 8x4 inches \$100

8 exposure rolls enlarged to approximately twice negative size for only 25c

Ask for Free Booklet Magazine, "Pictures"

MINILABS Inc.  
ENGLEWOOD, NEW JERSEY

Box 485

# SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Third Seattle International Salon.				Seattle Art Museum, Seattle, Apr. 4-May 6
Exhibit to see	Ninth Virginia Photographic Salon.				Virginia Museum of Fine Arts, Richmond, Va., Apr. 29-May 13
Exhibit to see	★Eleventh Annual Blossoming Salon of Photography.				Exhibit Hall, Y.M.C.A., Benton Harbor, Mich., Apr. 29-May 13
Exhibit to see	Twelfth International Salon, 1945, of The Pictorial Photographers of America.				American Museum of Natural History, New York, N. Y., Apr. 30-May 20
Exhibit to see	★First Canadian International Color Slide Salon.				Toronto Art Gallery, Toronto, Canada, May 5-14
Exhibit to see	★Fourth Montreal International Salon of Photography.				Museum of Fine Arts, Montreal, May 5-27
Exhibit to see	★Sixth Toledo International Salon.				Museum of Art, Toledo, Ohio, May 6-31
April 23	★Eighth Annual Rhode Island National Salon of Photography.	Miss Geneva H. Hicks, Salon Chairman, 100 Potter St., Cranston 10, R. I.	4	\$1.00	Museum of Art, School of Design, Providence, R. I., May 13-June 4
May 1	★Tenth International Anthracite Salon of the Scranton Camera Club.	Salon Director, Everhart Museum, Scranton 10, Pa.	4	\$1.00	Everhart Museum of Natural History, Science and Art, Scranton, Pa., May 19-June 15
May 1	★Cincinnati Salon of Photography.	P. H. Oelman, 311 Main St., Cincinnati, Ohio.	4	\$1.00	Art Museum, Cincinnati, Ohio, May 23-June 10
May 10	★1945 Whitinsville National Salon.	Whitin Community Assn., c/o Wm. Baron, Whitinsville, Mass.	4	\$1.00	Memorial Hall, Whitinsville, Mass., May 20-26
May 13	★Seventh International Salon of Nature Photography.	"Hobbies" Magazine, Buffalo Museum of Science, Buffalo, N. Y.	4	\$1.00	Buffalo Museum of Science, Buffalo, N. Y., May 16-June 12
May 22	★San Francisco International Salon.	Wm. H. Patterson, Salon Secretary, 710 Russ Bldg., San Francisco 4, Calif.	4	\$1.00	de Young Art Museum, Golden Gate Park, San Francisco, Calif., June 10-July 4
May 28	★Eighth Memphis Pictorialists Salon.	Mrs. Louise Clark, Brooks Art Gallery, Memphis, Tenn.	4	\$1.00	Brooks Art Gallery, Memphis, Tenn., July
June 2	Seventh Annual Finger Lakes Salon.	Auburn Camera Club, c/o Cayuga Museum of History and Art, Auburn, N. Y.	4	\$1.00	Cayuga Museum of History and Art, Auburn, N. Y., June 9-30
June 11	Seventh Annual Salon of Rockefeller Center Camera Club.	Mrs. Helen James, 116 Parsons Blvd., Malba, L. I., N. Y.	4	\$1.00	Museum of Natural History, New York, N. Y., June 17-30

When writing for Entry Blanks, mention MINICAM

*"Reflecting the finer things in  
photography"*

## DASSONVILLE *Charcoal Black*

*The world's most distinguished  
projection papers since 1924...*

Charcoal Black papers provide the  
perfect medium for transmitting picto-  
rial messages with charm and grace and  
subtlety. Since their introduction in  
1924, they have been the choice of  
photographers who instinctively love  
the startling things of life.

Currently, however, Charcoal Black  
projection papers are being supplied to  
military users first. And friends of these  
exquisite emulsions may find it difficult  
to obtain them at all times. Dassonville  
hopes that Charcoal Black users will be  
patient, and assumes them that Charcoal  
Black papers are still being distributed  
as quickly as wartime conditions permit.



### DASSONVILLE CO., LTD.

25 EAST 42ND STREET • NEW YORK 17, N. Y.

BUY MORE . . . HOLD MORE . . . WAR BONDS



# KODABROMIDE

★ **Now made in five degrees of contrast**

The ideal, general-purpose enlarging paper. *Fast*—use it with any type enlarger. Long-scale emulsion . . . wide latitude in exposure and development. Brilliant, rich black tones. Now made in five contrasts (Nos. 1, 2, 3, 4, 5)—and one of them is just right to give you the best possible enlargement from the negative with which you're working . . . Eastman Kodak Company, Rochester, N. Y.

Kodak

